THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Present Remarkable Candor of Our Managers—The Conspicuous Women of the Season—A Glance at the Mather-Hill Case and Judge Ingraham's Decision—Talent and Enterprise in Partnership—The Rarity of the Inborn Sense of Obligation as Respecting Theatrical Contracts—Mrs. O'Sullivan Dimpfel and The Paymaster Briefly Considered.

What wave of candor has struck the managers? Mr. J. M. Hill has billed the town with the announcement, "Business not great but success enormous," and Colonel Sinn has labeled Fascination an "improbable comedy."

I should not be surprised if this whim of honesty goes on to see The Paymaster heralded as a "Hilarious freak."

The way the manager stuck the pruning knife into Fascination on the second night should be an example to all generations.

The piece is so well played that it meets with popular success, and, I am told, is doing the best business in town. Whereas The Kafir Diamond, which struck me on the first night as being full of good work, is not doing well.

I don't think the candor of the play-bill has helped Fascination. To be plain, I think Cora Tanner is doing most of it. For some reason the public like to look at her. She is a handsome (magnificent would be a better word) woman, and puts just enough piquancy into her masquerade in men's clothes to tickle the public.

It is a notable event in the diorama of theatricals that one woman should project herself so strongly on the moving canvas as to defy criticism with personal blandishment.

If you were to ask me who the other woman is that has achieved conspicuousness so far this season, I should be at some loss to answer. Estelle Clayton's time has not come, so we leave her out.

By the way, speaking of Clayton, one naturally thinks of Rives, and I am told that her second venture in *Lippincott's*—her Syrian tragedy—has fallen dead with the public in spite of the unprecedented success of her "Quick or the Dead."

This doesn't surprise me. One subject deals with what everybody is talking and writing about—the marriage relation—the other deals with ancient history in the somewhat antiquated and top-heavy style of the Dryden school.

This by way of parenthesis. To come back to the women who have made themselves conspicuous. I don't suppose anybody has tried harder than Margaret Mather.

The decision in the Mather-Hill case is one of considerable importance to managers, who always need judicial assistance to find out what rights they possess, that a successful actress ought to respect.

Judge Ingraham's decision virtually sustains Mr. Hill's contract. That contract, made with Margaret Mather in '81 for six years, expressly stipulated that after all the expenses were deducted from the gross receipts, she was to have fifty per cent. of the balance, and also that it was understood by both parties that this was not a copartnership arrangement, but that Miss Mather was to be paid for her services by a division of the profits.

In spite of this Miss Mather brought suit to dissolve copartnership and for an accounting. It was claimed by the plaintiff that the defendant's answer admitted the copartnership.

Judge Ingraham fails to find any such admission in the answer or any such provision in the agreement—and refused relief to the plaintiff.

It was shown in evidence that Miss Mather under the arrangement with Mr. Hill received during the six years of her engagement $60,000. But owing to the magnanimity of the manager it was not shown what had been done in order to enable Miss Mather to make this money.

It's a matter of verifiable dramatic history that when she signed with Mr. Hill she was without dramatic standing in the profession or profitable reputation with the public, and it is, and always will be, an interesting question with managers just how far time and labor and outlay can be made remunerative with contracting parties, who do not carry a sense of obligation into an agreement.

For over six years Miss Mather lived and acted up to the letter and spirit of her contract without a dream of copartnership. But the moment she took a matrimonial manager she began to suspect that the contract, or at least its fulfillment, was all wrong.

Pending the decision there was very little discussion of the matter in the papers. With their usual impartiality regarding matters that are in litigation, they refused to venture any opinions. In curious contrast to this, Miss Mather went to Messrs. Gilmore and Tompkins and made another contract, while her case was actually in court, and gave public utterance to the statement that she would not play for Mr. Hill, even if the decision was against her. She would retire from the stage first.

In looking over this whole matter one is struck with the curiously precarious nature of these contracts in which talent on the one side and enterprise on the other undertake to help each other. The rule is for talent to rush at enterprise with every profession of loyalty, fealty and patience while it is weak. There is nothing it will not do to get the leverage of good management and the assistance of capital. "Put me where you will, make me what you please, only take me," is the cry of ambitious distress.

"Exactly," replies Enterprise, "but after I have made you, who can hold you? You ask me to take an unknown quantity, to invest in it, to toil for it, to believe in it and make the world believe in it; to assume all the risks, and after years of planting and watering and digging, what is to prevent you from walking off with the harvest and whistling me down the wind?"

To all this Talent answers with fresh protestations of superhuman fidelity and honor "I am different from the rest," it invariably cries.

But what Enterprise would like to find is some method of guarantee a little more reliable than protestations. He would like to invent some kind of contract that would hold an actress. He would like to hear of a case in which Talent, after all the work is done, did not declare that Talent did it and Enterprise did not count.

If there are such cases they ought to be trotted out for the relief of the managerial mind and for the honor of the guild

I dare say there are plenty of them. My misfortune has been not to run across them.

For several years I have encountered ambitious women, yearning to rise in the profession, who had their eyes fixed on Mr. J. M. Hill. "See what he did for Mather," they invariably said. "If he would only try *me*!"

I think Mr. Hill is entitled at this juncture to rise up and reply, "Yes, but see what Mather did for me!"

That there is plenty of unrecognized talent that has an inborn sense of the value and obligation of a contract no one need assert. The only trouble is that the managers see so little of it, and have no test to enable them to discover it.

These managerial contests in the courts have no other interest for us than in determining the problem of how to adjust talent and enterprise—a problem that under the other name of labor and capital is shaking the foundation of things seriously outside of the theatre.

To come back now to the women endeavoring to be conspicuous, suggests a glance at the play which opened the Star Theatre on Monday night.

The woman in that play who was made preliminarily conspicuous is Mrs. O'Sullivan Dimpfel.

What she is conspicuous for I could not by examining her acting determine. She is a good-looking woman, with an expressionless, small-featured face, built to play a harp in the gloaming, and look up pleadingly to the everlasting stars, when there is some one near to refer to the ideal.

She may have been conspicuous for this. She may have had a large visiting list and a heavy social wardrobe. She may have written a book. She may have been a good mother, a warm friend, an excellent housewife. But as none of these things were exhibited, nor could they be, I am left in a quandary.

I can only say that after studying it all for an hour I came to the conclusion that she had adopted Mr. Howells' literary conclusion and was conspicuous for what she did not do.

The Paymaster is a play that reminds you of a pawnbroker's shop—almost everything in it has been used before. It revolves with The Shaughraun and spouts with the Two Orphans and leaves a well defined impression on your mind of shreds, coarsely stitched.

But crazy quilts have their eras as well as cycloramas.

MARY H. FISKE.

The story is worth conserving in the theatrical museum, or at least the essence of it.

It relates to the villainous endeavors of a colonel in her Majesty's 22d to ruin his rival, who is paymaster of the regiment. The subtle means that he takes to accomplish his hellish plot is to steal the paymaster's funds and then accuse the paymaster of appropriating them. In order to do this he has to open the window into the office where the funds are, kept, with his pocket knife, and he breaks the blade off and leaves the clue in the office.

After the innocent man is disgraced and punished, the heroine, meeting the Colonel, says, "Will you lend me your pocket knife to sharpen my lead pencil?"

She looks at the broken blade and fits the broken piece to it. "Good Heavens! you then are the villain."

"Woman," observes the Colonel, "Prepare to die," or words to that effect, and flings her into the river.

Plunge of innocent paymaster. Rescue of heroine. Rehabilitation of virtue.

These things make life worth living when a man feels that fun has gone out of the world.

The Paymaster has the guffaw of The Shaughraun without its story or brains; the motion of a comet without its brilliancy.

But there was one little woman in it, Miss Maud Adams, given a mere sketch of a part, and last in the official calendar, who walked into the affections of her audience with a daisy bloom and a showery laugh.

This one spot of unadulterated sunshine warmed much that was barren.

NYM CRINKLE.

Manager Hayman's Interests.

Al. Hayman arrived in town last Saturday night. A MIRROR representative called on him in his cosy office on Broadway yesterday.

"I am able to speak in glowing terms of things in general on the Pacific coast," he began. "There is nothing new to say regarding my season at the Baldwin, as every one is thoroughly familiar with the phenomenal business done by Booth and Barrett, the Lyceum Theatre company in The Wife, Fanny Davenport in La Tosca, Denman Thompson in The Old Homestead, and A. M. Palmer's home company, but I will try to give you an approximate idea of the business done, and stand ready to prove to you by my books that what I say is no exaggeration.

"Commencing on Jan. 1 and ending on Sept 2, or up to Sept. 3, whichever you care to put it, we gave 239 performances at the Baldwin, the gross receipts for which amounting to more than $. This gives us an average of over $1,0 night. There was one thing in particular that I think very wonderful—two stock companies following one another played nine weeks with me to over $70,000. I refer to the four weeks of the Lyceum company in The Wife and the five weeks of the Madison Square Theatre company. That has never been done in America in a combination theatre before. Generally, as you know, one company militates against the success of the other. Here is a case where one company follows immediately upon the heels of another without any interval intervening and both play to the capacity of the house.

"My time for the coming season is entirely filled with such attractions as Rice's Burlesque company, which opened on Monday night to a $1,500 house, the James Wainwright company, Rice's Corsair, Haverly's Minstrels, Emma Abbott, who will produce Gilbert and Sullivan's new opera, Coquelin-Harding company, the Carleton Opera company, Modjeska, J. K. Emmet, Sol Smith Russell, E. H. Sothern in Lord Chumley, Mary Anderson, Fanny Davenport, the Lyceum Theatre company in Sweet Lavender, Augustin Daly's company and Booth and Barrett.

"The work of demolition has begun on the old California and in its place one of the handsomest theatres will be erected ever built in this country. Mrs. Kate McDonough, who is building the house, has given instructions to erect an edifice second to none in this country regardless of the cost. The house is being constructed under the personal supervision of J. M. Wood, the well-known architect. The seating capacity will be 600 in the dress circle and orchestra, 500 in the balcony, and 800 in the gallery. In fact, with the boxes there will be seating room for almost 2,000 people. The house will be lit with the incandescent electric light, and will contain the very latest improvements. The decorations will be by Mitchell and Halbach, who lately did them for the new Broadway Theatre, in this city, and the Baldwin, in San Francisco. In fact, the house will be magnificent in all its appurtenances.

"It will be opened in April next with one of the strongest attractions in America. I am now filling time for the new house and am very busy answering applications. Without desiring to use a hackneyed expression, I will say that the new theatre will fill a long felt want in San Francisco. I shall remain in New York the greater part of the Winter filling time for both houses and getting my She company in readiness for the Fall season."

There is a story being told in London of a newly arrived American actor who remarked to the native low comedian of the company that he could not comprehend the English style of rehearsing. "In New York," said he, "we always act at rehearsal."

"Indeed?" responded the low comedian, "we act at night."

Perhaps English actors do—when they are in London.

At the Theatres.

STAR THEATRE—THE PAYMASTER.

Frances Houghton..... ..... Elmer E. Grandin
William J. Harding ..... Fred D. Monroe
Reginald Hammersleigh..... Neil O'Brien
Robert Emmett O'Connor ....Duncan B. Harrison
Patrick Fitzgerald ..... A. W Rumble
Henry Upton..... .....A. Feeley
Larry O'Brien.....Thomas F. O'Malley
Ethel Miley.....Beatrice Lieb
Mrs. Helen O' Connor.....Annie A. Adams
Nellie O'Connor.....Mrs. O'Sullivan Dimpfel
Mrs. William J. Harding.....Margaret Tennant
Moyna Sullivan.....Maud Adams
Hetty.....May Holcomb
Nettie..... Jeannette Randolph

It may safely be assumed that The Paymaster was written for money-making purposes only. It puts forth no pretension to literary merit—in truth, it possesses none. The theme is somewhat hackneyed, but it is treated with considerable freshness and force. The dialogue is simple and rather old-fashioned, yet it is direct and to the point. The situations are dramatic and quite skilfully managed. There is a tank of real water and a rapid current of Irish bravery, wit and blarney. Considering the points of recommendation included in this brief summary in connection with the approving attitude of the audience which gathered at the Star on Monday night, it may be said that The Paymaster is quite certain to realize the object of Duncan Bradley Harrison, who with it presents himself to us simultaneously as author, star and manager.

The drenching rain which came down all the evening did not keep the friendly or the curious at home, nor did it dampen their capacity for enthusiasm as the telling portions of the piece were reached. The gallery was not in a more approbative spirit than the parquet, and the denizens of both regions remained through the five acts, in spite of the frightfully uncomfortable atmosphere of the theatre. The ventilating arrangements, if there were any, seemed to have gone on strike, and the spectators were permitted to fry in their own fat—an unpleasant culinary operation, which is not usually productive of good nature. But on this occasion, as we have said, the audience was sufficiently interested in and pleased with the play to brave old humidity to the bitter end.

The Paymaster's acceptability is due to adroitness and straightforwardness rather than to probability. By some unwritten law the maker of a melodrama is exempted from the last-mentioned requirement, and for this reason many of the incidents in Mr. Harrison's piece escape condemnation. Robert Emmett Connor is a young Irish lieutenant in an [illegible] regiment stationed at Inslavogue. His [illegible] dislikes him heartily because he is [illegible] because they both love Ethel Miley, [illegible] heiress. The Colonel proceeds to get [illegible] into trouble and disgrace by stealing the latter's funds for the regimental pay, accusing the lieutenant of the theft, and casting him into the barracks jail. Robert escapes from his cell by diving from the window into the real Inslavogue river. Ethel sets to work to prove the innocence of her soldier sweet heart. She obtains the broken blade of a penknife left by the man who entered the paymaster's office and stole his cash. She finds that this article matches a broken knife belonging to the Colonel. The latter tries to make away with Ethel by throwing her into the river. Robert rescues her. Ultimately his innocence is established, and the real criminal is unmasked. Incidentally there is a love interest between Captain Hammersleigh and Nellie, the paymaster's sister, while the comedy is supplied by Larry O'Brien, a loyal bouchal, his colleen, Moyna Sullivan, and a cockney drill-sergeant. This synopsis will serve to show that if The Paymaster somewhat resembles a number of other Irish dramas it is not wanting in interesting and sensational features.

The climaxes are effective, and the several acts are abundantly provided with action and quick movement. The two scenes in which the tank are employed are decidedly effective. Indeed, the aqueous theatrical fad has never within our observation been utilized more satisfactorily. As we have already said The Paymaster will not achieve success on artistic grounds, but it stands the chance of making a mint of money notwithstanding.

Mr. Harrison is a pleasant surprise in his new role of star. He is tall, well-built, manly and robust in delivery. There is no special finish about his performance of the hero, but it is marked with a good deal of attractive frankness, sincerity and fervor. The audience was evidently well pleased with Mr. Harrison and his work, for it applauded him with great liberality. A worse looking or acting British Colonel than the Houghton of Mr. Grandin it would be difficult to imagine. Mr. O'Brien was excellent as the nonchalant Hammersleigh. Mr. Munroe was hard as Harding. Mr. O'Malley made a genial picture of the faithful Irish lad Larry, and good "bits" were done by Messrs. Rumble and Feeley.

Miss Lieb is a good-looking actress of the reliable order. She played Ethel Miley in the true spirit of the melodramatic heroine. Mrs. Dimpfel, who appeared as Nellie, proved to be a very pretty woman with a gentle-bred manner. She has not learned to act, however. Possessing the assurance of inexperience she lacks the expressive skill of talent and practice. Maud Adams in Moyna, the soubrette character, was daintily and cleverly vivacious and intelligent. Miss Adams succeeded in making the part of Mrs. O'Connor natural and sympathetic. Her exit in the second act was especially good.

The play did not begin until after eight on account of the lateness in arrival of the scenery. The setting might be vastly improved, while the whole atmosphere of the piece would be intensified were the author to make a study of English barracks life and give some sort of vraisemblance to the military scenes.

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A new version of an old piece entitled Herminie was seen on Monday night at the Windsor. It is a free adaptation of a French war drama called La Croix d'Or. This piece has a strong plot; it was somewhat successfully treated by Brull in operatic form under the title of The Golden Cross, which has been performed at the Metropolitan Opera House.

The story is capable of being developed into a good play. It depends principally upon the unfading love of Sergeant Durand for his wife Herminie, the vivandiere of the regiment. At the time of the war Philipe Labarre, a German spy, is an inmate of Durand's house. He betrays the village to the German army, secures the arrest of Durand, makes a villain's proposal to Herminie, and failing to shake either her honesty or her virtue, plots to obtain her imprisonment for life as a thief. He accomplishes this by robbing a miser and placing the money in her cloak. She disappears for years. Sergeant Durand becomes a general and marries a countess. Herminie escapes from prison, but cannot resist the temptation of seeing her husband and son again. The General has become blind, but consents to an operation by which his sight is restored. A glove found in his garden is the means of discovering the Countess' intrigues. A love plot between young Victor Durand and the physician's daughter places Herminie in the awkward position of having to deny her own existence, or destroy her son's prospects of happiness, as the physician has been told something of the mother having been a convict, and has declared his daughter should not marry a thief's son. Ultimately Herminie's innocence is proved by an anonymous letter and a cross of gold which had been among the miser's stolen property. The villains of the piece are unmasked by means of the glove and other evidences which anywhere else than in a melodrama would not prove anything whatever.

Probably since the days of the old Chatham Square Theatre in New York and the palmy era of the London Victoria no similar concentration of melodramatic, blood-and-thunder, Ha-ha-it-is-my-long-lost-wife, clap-trap situations have ever been pitchforked together by a 'prentice hand and called a drama. A Fazio-like miser, a Scarpia-like villain all added to the original piece without improving it.

It is impossible to say what might have been done by the actors in moderately good parts. William Redmund showed evidence of his skill as Sergeant Durand. It would not be fair to make any comment upon the others, excepting that they honestly tried to make the piece effective.

The piece was found highly pleasing by the large East-side audience. Very likely it will prove a popular road piece. Things fearfully and wonderfully made do sometimes command crowds by hitting the same kind of taste which is charmed by a three-headed cow.

A somewhat taking novelty in the way of an act-drop was introduced. A large transparency in the middle of a curtain, painted like a picture frame, showed a series of stereopticon pictures—mostly military subjects—after the works of Detaille and Meissonier. These pictures were supposed to carry on the story of the intervals of time in the play. It was an effective and pretty device. Next week, Florine Arnold in Her Husband.

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H. R. Jacobs' Lights o' London company attracted a large and demonstrative audience to the Grand Opera House on Monday night The piece is exceptionally well cast, and the performance was highly satisfactory. James Neil as Harold Armytage was manly, earnest and intelligent, and justly earned a full measure of applause. W. H. Lytell made a capital Joseph Jarvis, and was ably assisted in the comedy scenes by Annie Douglas as Mrs. Jarvis and Annie Blanke as Shakespeare. Little Lottie Dorman's clever acting as Tim, the waif, was rewarded by a recall. Blanche Mortimer made a good Bess Marks, and Messrs. Charles Canfield, James L. Carhart and John F. Ryan were excellent in their several roles. The Silver King is announced for next week.

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The Kindergarden packed the Thalia Theatre on Monday night with an audience that applauded every song and dance in it, and was consequently kept very busy. The company is a good one, including Alfred McDowell, who sang and danced cleverly; Katie Hart, a Bowery favorite, who did a Spanish dance until the encores tired her out; Eddie Giguere, late of minstrel fame; John W. Byrne, F. S. Sanford, E. A. Archer, Fred. Mendoza, Gussie Hart and Laura Howe. The prettiest face and best voice in the company are possessed by Ida Lillian Abrams, who sang a number of ballads in a manner so artistic as to win five encores. Next week, Passion's Slave.

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True Irish Hearts was seen at Jacobs' Third Avenue Theatre on Monday evening by a crowded house that applauded nearly everything and everybody. Gus Reynolds did not appear to advantage in the role of Lanty Lanagan, his voice and acting being both too feeble for so strong a part. Kitty Coleman and Dan McCarthy were the life of the play and received much applause. The rest of the company gave fair support. True Irish Hearts is a picturesque piece, with a realistic farm yard scene introducing donkeys, goats and poultry. The Two Johns will be next week's attraction at this house.

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Philip Herne is drawing good audiences at the Fifth Avenue Theatre, where it will remain the atrraction until the end of next week. The facility of convicting an innocent man by circumstantial evidence is strongly set forth in Mary Fiske's interesting drama. The title role is well suited to Joseph Haworth's method, and the characters entrusted to Joseph Wheelock, Helen Russell, Madame Ponisi, Frederick Paulding and other members of the cast are also interpreted with artistic realism.

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Nadjy flourishes at the Casino. The fact that it is to give way within a few weeks to Gilbert and Sullivan's new piece serves to increase the number of visitors.—The Kaffir Diamond is playing to unsatisfactory houses at the Broadway. The piece may go at the lower price combination houses, but as THE MIRROR said, it is beneath the requirements of an uptown audience.—Mathias Sandorf may still be seen at Niblo's.—Boccaccio is a great go at Wallack's, where it will continue for two weeks to come.—Waddy Googan is as popular as any piece Mr. Harrigan has yet brought out at the Park —Lost in New York's second week at the People's is being attended with satisfactory receipts.—Fascination appears to be doing well at the Fourteenth Street Theatre.—A Legal Wreck is having a steadily prosperous career at the Madison Square.—Lord Chumley grows in popularity, if that be possible, with the flight of time. The Lyceum has never had a better card.—Roland Reed's engagement in The Woman Hater at the Bijou concludes next week, when the piece will have been acted for one month there.—There is a new and good bill on at Dockstader's this week.

The Art of Acting.

In the New York *Herald*, under the caption "Art of Acting," there recently appeared an article by Dion Boucicault, which, while it does not clearly define the art of acting, yet quite positively assumes that the acting of the creations of dramatic authors is simply or purely pantomine.

I say the writer of that article assumes this position, for the reason that he ignores that part of the art which may, indeed must, be called elecution. (*E et Loquor*, to speak out.)

Mr. Boucicault asserts that the first thing for the student of dramatic art to acquire is pantomine, or, as he states it, to learn "to do, to act, to perform."

It may be conceded without detriment to the argument that in the early stages of the development of human mentality pantomine, or mere action, was the principle means of communicating ideas; but with the growth of human intelligence and the development of social civilization words made by sounds and represented by orthography, formed into sentences through the science of grammar and rhetoric, have almost wholly taken the place of pantomine, and our language has grown so rich in words, phases and sentences that every sensation and thought of which the human being is capable may be described and expressed without a single movement, except the action of the organs of voice and articulation, in speaking the necessary words.

Now it is by these words and phrasings that the dramatic author must present his conception of plots and the characters of his drama.

The art of the dramatic author is, in part, to create characters; and in proportion as he succeeds in making his creations acts and speak like human beings he will be successful as an author.

Grant you there are some dramatic authors, who get so far away from nature in their creations that their labor results in the botch work of an apprentice; for such authors no amount of truthful acting can pull their bad drawings into proper shape.

But admitting that the dramatic author's work is to create characters, what is then the actor's art?

Undoubtedly to represent the author's creations.

How is the actor to know the author's creations?

Only by a study of the author's words. Why?

Because those words are the signs of the author's ideas, and just in proportion as the actor comprehends those words in their relative positions his conclusions as to the author's meaning will be correct or incorrect.

The great dramatic author, by his knowledge of human emotions, constructs his characters; and the actor, through his knowlege of emotions, must illustrate the author's work.

The dramatic author creates, and the actor illustrates.

What, then, is the art of acting? Acting is the art of representing human emotions by a just expression of artificial and natural language.

Now, as the actor is not a creator, but simply an illustrator, what follows? Why, that he must know the author's meaning before he can illustrate the emotions of the author's creation; and those emotions lie buried under and among the words.

Can an actor act a word?

No. If he could then an author would be foolish to spend his time writing words, phrases and sentences in the best grammatical and rhetorical forms. He should merely describe the action to be done.

But we find that the actor's art is not merely to present action without words, but to present action with words; and as through the author's words the actor must know what kind of actions to present, in order that he may truly represent the autor's creation, it follows that he must know the grammar of his language, or his acting will be mere guess-work, and guess-work is not art.

When the actor, through his knowledge of grammar, has discovered the meaning of his author, what is the first thing he does in the study of his character, or as it is technically called his "part?" Why, he tries to speak it, and he listens to and corrects the tones of his voice, the time and the inflections of his voice, for he has learned in his practice that these factors of expression are a part of the poet's creation, and must be known before the action can be fully studied.

Quality of voice, force, time in rate of movement and pause, together with inflection, are factors in the science of elocution and necessarily precedent to action; and we have, therefore, this very important instruction from one who knew a great deal about play writing and acting—"Suit the action to the word, the word to the action;" thus Shakespeare derives his action from the word, and when he says "let your own discretion be your tutor," I think we fairly suppose that discretion covers a knowledge of the meaning of the "word" in its relation to all the other words pertaining to the character and its surroundings. Thus, while we may conclude that elocution is not the art of acting, it is an absolutely essential factor in that art; and in our every day life, a tone, even an inflection of the voice, often governs the actions of the person spoken to more than the accepted meaning of the word will govern him.

Even the simplest mechanical factors in elocution, articulation and pronunciation are so necessary to the art of acting that to neglect them is to throw away two powerful assistants. It is because of the neglect of these simple parts in the elocution of the actor that we hear people even in the middle distance of the theatre saying to a neighboring auditor, "What did he say? I didn't hear him." Of course, the enquirer did hear him, but did not understand, although looking directly at the stage, because of the actor's imperfect articulation.

It seems to seems to me that the privilege of being heard through a sufficient force of voice, and clearly understood through nicety of articulation, correct pronunciation and characteristic utterance is a privilege of too great value to be thrown away by any dramatic author, or even to be made secondary to the pantomime of his play, and until we find pantomime taking the first position in theatrical entertainments, we must accord to elocution—that vocalization of characters which makes the great difference between pantomime and the true art of acting—its place as a first factor in that art.

The word elocution is a very much misused word; but I do not propose at this time to defend nor to explain it further; but if you will permit me, Mr. Editor, I should like to say a few words in reply to a proposition that Mr. Boucicault has published and by which he seeks to disparage the teaching of acting elsewhere than in the theatre. He says, "Riding can be taught only on horseback. Swimming can be taught only in the water. Acting must be learned on the stage." Now, while these three sentences are truly grammatical, it does not seem to me that they follow one another in any logical sequence, although the truth of the last sentence is supposed to be established by its comparative relation to the two preceding sentences. The first two sentences in this series of disconnected thoughts have in them a truth, though they do not present the whole truth, about the teaching of either of the exercises spoken of in connection with the art of acting.

It is true that horseback riding can be taught only on the horse's back. Again, it is true that swimming can be taught only in the water; but it does not follow therefore that acting can be taught only on the stage. For not only is horseback riding taught in a riding school before the pupil tries his skill on the highway or in the park, but swimming is also taught in a swimming school before the pupil tries the strong currents of the river or the tides of the ocean. Again, the horse and the water are inconvertible things, while the stage is always convertible, and never represents a stage except when it is not in use. When a horse is in use he remains a horse; when the water is in use for swimming it still remains water, but when the stage is in use it always represents a landscape or room—a "hearth-rug," if you like. Therefore the logical outcome of Mr. Boucicault's proposition is this: As riding can be taught only on horseback, as swimming can be taught only in the water, so can acting be taught only on a landscape or in a room.

In conclusion I would say that when the aspirant for dramatic honors through the art of acting has mastered his language, and through a knowledge of grammar and elocution knows how to express the emotions of a character, let him then go on the stage, for its traditions and mannerisms will not harm him, he will have learned that acting is not the art of preserving and representing stage traditions, but that the stage is merely the place for the exhibition of his studies from nature through a dramatic author's creations. F. F. MACKAY.

In the Courts.

APPEAL TAKEN.

An appeal has been taken to the General Term of the Supreme Court in the suit of Charles E. Vernam, the lessee of the Morton House, against Charles P. Palmer and Mary A. P. Draper, individually and as surviving trustees of the Courtland Palmer estate, from the order of the court granted several weeks ago. That order awarded Mr. Vernam an injunction restraining the defendants from further encroaching upon the hotel property in order to make the Union Square Theatre comply with the new building laws.

THE DRAMATIC FUND INQUIRY.

Referee Charles W. West has started the inquiry with regard to the application of the American Dramatic Fund Association for a dissolution. The corporation, which was founded in 1848, has never issued any stock, and its property is not sufficient to pay the reasonable demands of its members and beneficiaries. Its resident members are too few to properly conduct the business of the Association. Interest in the Association is decreasing because of the growing indifference displayed on the part of leading actors and other members of the profession.

Ex-Judge A. J. Dittenhoefer appeared as counsel for the Actors' Fund Association, which has entered a protest against the proposed dissolution upon the ground that the charter of the Association states that the Dramatic Fund Association may at any time consolidate with the Actors' Fund, merging its moneys and funds therein, and that the intent of the Legislature was that when the Dramatic Fund Association dissolved, the Actors' Fund Association should be the legal repository for its funds and property.

Out of seventy-eight members of the Dramatic Association seventy-two have expressed themselves as being in favor of a dissolution. Since its organization it has disbursed $115,000 to members and annuitants, and the total amount of its property now is $55 803 32.

George Becks, the secretary of the Association, was examined as a witness. He stated that only one member had been received within the last five years, and but three in the last twenty years. When the Association was incorporated, nearly all the theatres had stock companies, but now there are but five stock companies, and consequently but few resident actors.

E. J. Black, one of the trustees of the Association, testified that in his judgment the interests of the persons entitled to share in the fund would be promoted by distributing the fund itself, rather than to continue to pay a small and decreasing annuity. The amounts paid to annuitants for the year ending March, 1887, in no case exceeded $32 40 to any one annuitant.

The hearing was then postponed. Ex-Judge Dittenhoefer is also retained by Fanny Davenport, a member of the Association, to oppose the application for dissolution.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The Sparkling Comic Opera in three acts, entitled
NADJY.
Great Cast. Chorus of 65. Orchestra of 26.
MAGNIFICENT NEW COSTUMES, SCENERY, &c.
ROOF GARDEN CONCERT AFTER OPERA.

BIJOU OPERA HOUSE, Broadway near 30th St.
J. W. ROSENQUEST, - Lessee and Manager
SPLENDID SUCCESS OF
ROLAND REED
in
THE WOMAN HATER.
"The best comedy seen here in ten years."
Seats secured in advance at box-office
Gallery, 25c; reserved, 50c., 75c. $1, $1.50.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
CORA TANNER
CORA TANNER
in Robert Buchanan's society comedy,
FASCINATION.
FASCINATION.
A Beautiful Production.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1., $1.50.

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Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
ONE WEEK ONLY.
WM. REDMUND and MRS. THOMAS BARRY
in the great military drama,
HERMINIE; or, THE CROSS OF GOLD
Matinee—WEDNESDAY and SATURDAY.

MADISON SQUARE THEATRE. Iced Air.
Mr. A. M. Palmer - - - Sole Manager
Gillette's Delightful Comedy,
A LEGAL WRECK.
Evenings at 8:30. Saturday Matinee at 2.

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DANIEL FROHMAN, - - - - Manager
Every Evening at 8:15. Saturday Matinee at 2.
E. H SOTHERN
and Mr. Frohman's Comedy Company in the new play
by De Mille and Belasco,
LORD CHUMLEY.
Cast includes C B Bishop, Herbert Archer, F. Carlyle, R. Buckstone, George Backus, A W. Gregory, Belle Archer, Dora Leslie, Etta Hawkins, Fanny Addison.

H. R. JACOBS' (Thalia)
OLD BOWERY THEATRE.
(Bowery, below Canal.)
Reserved Seats 20c., 30c and 50c.
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | THE KINDERGARDEN.
Sept 24—PASSION'S SLAVE.

H. R. JACOBS' THIRD AVE. THEATRE.
Corner 31st Street.
THE POPULAR THEATRE OF NEW YORK.
Reserved Seats 20c., 30c. and 50c.
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | TRUE IRISH HEARTS.
Sept. 24—THE TWO JOHNS.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
LIGHTS O' LONDON.
Next Week—THE SILVER KING.

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Broadway and 29th Street.
LEW DOCKSTADER, - - - - Sole Manager.
THE HOME OF SABLE COMEDY AND MELODY.
Laugh all the time at
"ON THE FENCE"
ONLY GENUINE MINSTREL COMPANY ON THIS CONTINENT.
Evenings, 8:30; Sat. mat., 2:30. Reserved seats, 50c.

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Broadway, 41st street and 7th avenue.
Manager, - - - Mr. FRANK W SANGER
Handsomest and Safest Theatre in the World.
Evenings at 8; Saturday Matinee at 2. Admission, 50c.
The Romantic Play,
THE KAFFIR DIAMOND.
By Mr E. J. Swartz, with MR LOUIS ALDRICH, supported by a capable and especially selected cast Entire new scenery by Mr. Henry E Hoyt, painted from special designs.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - Proprietor
M. W. HANLEY, - - - - - Manager
MR. EDWARD HARRIGAN
In his new local play,
WADDY GOOGAN
New music and original songs by Mr. DAVE BRAHAM
MATINEES WEDNESDAY AND SATURDAY.
Prices, 25c., 50c., $1 and $1.50.

The Giddy Gusher.

I have got a rousing lot of news to tell you, but it must lay over until next week, because I have been sadly bothered by an undeserved piece of ingratitude—that's the only word for it. And I joyfully accept the publication of the Baker Tea-pot Fund, and dear Uncle Ben's heartily thankful letter to help fill my columns.

* * *

Now, it's little or nothing I have done for that gentlemen, save suffer a little ciphering, and yet he quite overpowers me with his kind expressions of indebtedness. Thank God! that incident dropped not only into the week, but trickled all through the week. For the rest of the time I had as merry an experience with neglect when I should have had attention, and coldness when I should have had sympathetic friendship, as ever fell into my life.

* * *

You can make an enemy by doing too much for a man. He gets riled at receiving proof of your capacity for conferring benefits—that is, if he's as conceited as a jackass, stubborn as a mule, and thicker skulled than a Florida nigger. Lord be thanked! I had the appreciative, gentle smile of Uncle Ben to greet me, after looking at the congealed mug of the other fellow.

* * *

The next fund I get up shall be for The Gusher—then I won't have to account to Uncle Ben for a dollar. It's kept me poor to put the money into shape for the Baker Fund, but I'm proud of the result. There are a few on the list who must walk up to the Captain's office and settle; but they are good, responsible names, and only want to see the sums in print to make good. And just think! We've got two hundred and twenty five dollars.

* * *

I'm pleased to pieces, so is dear Uncle Ben, and Mrs. Ben, and so are all those who know the recipient of so much good will and fellowship.

Here's Uncle Ben's letter. God bless him! and may the silver service glitter for him many, many happy years:

My Dear Gusher:

One more debt of gratitude I must owe you, and that is for you to thank my brothers and sisters of the dramatic profession for their great kindness and generosity in so heartily responding to your request to present me with a tea service on the occasion of the anniversary of my wedding.

I have received all their contributions and the same have been disposed of for the purpose they intended, and it is with feelings of delight that I sit at my table with their beautiful present before me and think of them. In my mind's eye I see my many friends and companions who have strutted their brief hour on the stage side by side with me in days gone by.

Your grateful friend, UNCLE BEN BAKER.

* * *

Following is the complete list of contributors and contributions:

UNCLE BEN'S TEAPOT FUND.

J. M. Hill	$5 00
A. M. Palmer	5 00
Harrison Grey Fiske	5.00
Captain Wm. Conner	5 00
Mary Fiske	5 00
Jesu	1 00
H. S. Sanderson	5 00
John G. Froidel	1 00
M. L. Jacobs	1 00
Ben Hayes	2.00
Belle Dunlap	1.00
Kizzie B. Masters	1 00
Pearl Eytinge	2 00
E. B. Hess and wife	2 00
Louisa Eldridge	5 00
Madam Ponisi	5 00
R. N. Smith	1 00
Augusta Foster	1 00
Mittens Willett	1.00
Octavia Allen	1.00
Mrs. F. A. Babcock	2.00
Mrs. Helen Lamont	2 00
Thos. C. Orndorff	1 00
Frank E. Aiken	5 00
Georgie Reynolds	1 00
Isaac B. Rich	5 00
C. J. Hall, Charlotte, Mich	1.00
Lizzie Safford Gillespie	5.00
Sidney Armstrong	5 00
J. H. McClellan	2.00
Mary Ann Penfield	1 00
Mr. and Mrs. Mark Dana	1 00
Little Dolores Dana	1 00
F. T. Webber	1 00
Adele Clarke	2 00
Geo. H. Waters, High Bridge	2 00
Hannah Wyle	1 00
Subscriber to THE MIRROR who enjoys the Giddy Gusher	5.00
Ernest Bartram, Boston	1 00
Edna Carey	5 00
Alice Fairbrother	1.00
Jacob Hess	5 00
Celia L. Wentworth	1 00
Mary F. Hil	1.00
Dr. J. Baran	1 00
Lavinia Shannon	2.00
J. W. Carroll	1.00
J. W. Shannon	5.00
Amy Ames	5 00
Alice Gray	5 00
Fred Stinson	5 00
Viola Allen	2 00
Frances Hasson	2 00
Dr. Robert Taylor	3 00
Hill and Connors, Saratoga	1.00
John Dillon	5 00
Martin W. Hanley	5 00
Wm. J. Ferguson	2 00
Joseph J. Levy	5 00
Charles Fox and wife	2 00
Annie Wood	5 00
Elphener	1.00
Mrs. Frank Mea	1 00
Carrie Jamison	2 00
Joseph Haworth	5 00
Mr. and Mrs. Harley Merry	5 00
Sophie Knight	5 00
Dr. T. S. Robertson	5 00
J. J. Spies	5 00
H. C. Miner	10 00
Sidney Rosenfeld	1 00
W. J. Florence and wife	25 00
Mr. and Mrs. Harry W. Sewall	5.00

THE GIDDY GUSHER.

It is settled almost beyond doubt that the young man who committed suicide in the Hoffman House last week was E. V. Seebohm, the erratic young dramatist who wrote Little Lord Fauntleroy, to be seen at the Broadway this season.

London News and Gossip.

LONDON, Sept. 6.

What our satirists call "the silly season" is now at its height here, theatrically and otherwise. In the political and social worlds—or rather, in the newspapers which record the doings of those worlds—the outward and visible sign of the silly season consists of the introduction of some topic which, being judiciously boomed in large type for a day or two, presently becomes *the* topic of the hour, and enables the ingenious editor to fill his gaping columns with all sorts and conditions of gratuitous letters on the subject. Of course, there is nothing new under the sun, and these newspaper dodges are only old friends with new faces; but, whereas editors once used to be content with showers of frogs, gigantic gooseberries and calves with three or more heads, they now fly at higher game. Even the good old sea-serpent who used to bob up so serenely immediately after the prorogation of Parliament now knows us no more. Instead of him we are now exercised by discussions as to whether marriage is or is not a failure, whether England is or is not in danger, what are the advantages of the divided skirt, what is the best thing to do with our girls, and other *questions brûlantes* which would never have burned worth a cent had not our ingenious editors first of all set them on fire. In the theatrical world the silly season shows itself partly in the avidity with which hopeless enterprises are entered upon—mostly with other people's money—and partly in the eagerness with which managers and mummers generally seek apt advertisement's artful aid by any and every device which shall afford even the faintest excuse for keeping their names before the public. In this connection I note that C. Wyndham, "who was recently presented with a wreath by his fellow-artists from the Residenz Theatre, Berlin," and who naturally hung said wreath on a hook in the vestibule of the Criterion Theatre, has just had his wreath stolen, with the result that paragraphs are going round lamenting C.W.'s loss of "this beautiful specimen of silversmith's work," which occurred "during the performance of," etc., etc., "now running with unabated popularity at this theatre."

* * *

Up to late last night it was reported that the production of She would have to be postponed till Saturday, owing to backwardness in rehearsals; but no announcement to that effect has been made this morning, and we are bidden to be in our places at eight o'clock this evening. This is the only important novelty of the week, for Captain Swift, which was put into the Haymarket bill on Saturday night, and of which more anon, had already been tried at a matinee performance.

* * *

On Monday a new curtain-raiser entitled Philanthropy was put on at the Princess', in front of The Still Alarm. Hawthorne, Kelly and Co. are good at getting second notices by this means. Philanthropy was described on the bill as "founded on fact," but the author had not put his name to the work. Some said a lady was responsible for the piece; others averred that A. C. Livandais was the culprit. The philanthropist in question is an eccentric middle-aged gentleman, whose mission in life seems to be the poking his nose into other people's business. To this end he busies himself in the affairs of a young married couple and also of a couple of sweethearts. As the husband has been philandering and the wife seeks consolation from the young lover, whose betrothed is concealed behind the curtains, the situation speedily becomes sultry. But like the farmer with the claret, they don't seem to get any "forrader," and the curtain falls without any sufficient reason being given for its having been raised.

* * *

Lecocq, Jakobowski, Van Biene, Lingard and Mostyn Tedde's Pepita, which has been on the road in England for 700 nights, and which has, I find, lately been revived in New York under the title of Queen's Mate, was produced last week at Toole's Theatre for the first time in London. It didn't fizz quite up to expectation, but it was a success all the same That it didn't go better was probably due quite as much to the stage being too small for the show as to any other reason.

* * *

As already hinted the one important "first night" of the Autumn season up to now has been Beerbohm Tree's reopening of the Haymarket with Haddon Chambers' four-act drama, Captain Swift, which was originally tried there at a matinee in June. All I now need remind MIRROR readers of concerning the plot is that the chief character—the name-part—is a fascinating young Queensland bushranger, who, under the name of Wilding, is spending his vacation in England. He goes to stay at the mansion of a good hearted old fellow named Seabrook whose life he saved and lives for the time being in considerable clover. Everybody is very kind to him, especially his host's wife, who seems strangely drawn towards him. Anon after Wilding, alias Captain Swift, has won the heart of his host's niece, and has signified his intentions of promptly marrying her. Mrs. Seabrook, after a series of agonized attempts to cause the Captain to alter his mind, confesses that she is his mother—that his father would have married her and made her an "honest woman," but that he died before he was able to keep his promise. Mrs S., who is, of course, unaware that Wilding is the famous bushranger, implores him not to divulge her secret, as it would break her kind old husband's heart.

* * *

So after much inward struggling, the beautiful bushranger, who has never known a mother's love, is moved to depart, and silently forego all claims to the little niece, whom he has really learned to love to distraction, though he at first only set out to capture her cash. The playbill is careful to inform us, on the authority of W. Bakespeare (late of Stratford-on Avon), that there is a "soul of goodness in things evil;" and presently Captain Swift bears this out, for he becomes a changed man, full of pathos and kindly feeling. The change, however, comes too late to save him from the pursuit of justice for having, ere he left Queensland, stuck up the local bank. So, after a heartrending scene in a friend's chambers, in which he, worn by want and wretchedness, confesses to his mother that he is the hunted thief, he assures her that her secret is still safe with him, and then withdraws and shoots himself just as the detectives are clamoring for entrance.

* * *

Captain Swift, albeit it has many faults, is a strong, stirring play, and its last two acts are full of natural humor and pathos, especially the latter. It is splendidly played at the Haymarket. Beerbohm Tree's acting as Swift is now as near perfect as anything you could get. In the last act he is most touching and impressive. F. H. Macklin also scores heavily as a good-hearted Queensland squatter, who has good reason to suspect the adventurer, but who, later, finding that there is a "soul of goodness" in the fellow, exerts himself to save him both from the law and from himself. The other powerful parts are in the safe hands of Lady Monckton (as the heart-wrung mother); Charles Brookfield as the Captain's villainous foster brother (originally played by Robert Pateman); Rose Leclercq as a worldly lady of society; Rose's son, Fuller Mellish, as an impetuous lover; H. Kemble as the bushranger's secret mother's husband, and Mrs. Beerbohm Tree as the gentle and perplexed heroine. I fancy you will like Captain Swift when it appears at your Mr. Palmer's Theatre presently. Coghlan should make a fine Swift

* * *

George Grossmith's long promised parody on Dr. Jekyll and Mr. Hyde (written, long before the Mansfieldian play came out) was produced by Lionel Brough at the Royalty on Monday, in front of The Paper Chase. The skit is slight, even to attenuation, but it serves its purpose, which is (as the piece has been written up to date) to give Brough, who plays the "dual" man, an opportunity of burlesquing the strange, albeit often powerful method of the "dual" Mansfield.

* * *

F. J. Potter, acting manager for George Edwardes of the Gaiety company (limited), set sail for New York on the *Umbria* last Saturday, to make preparations for the coming to America of Nellie Farren, Fred Leslie, Marion Hood and company in Richard Henry's Monte Cristo, Jr., and Torr and Mills' Miss Esmeralda. A big performance of the Merry Wives of Windsor is to be given at the Crystal Palace next Thursday, for the benefit matinee of Edward Hastings, the Haymarket stage-manager. Fred Lyster and Paul Heriot's drama, Sally in Our Alley, was tried at a copyright performance at Sadler's Wells last Friday, and showed some gleams of strength, in spite of the wretched maltreatment it received from the players. Clever Alice Lingard has gone a-touring again. She threatens to play Juliet next. Good plump Juliet, eh?

GAWAIN.

Actors on the Fence.

While a representative of THE MIRROR was in the vicinity of the Broadway Theatre the other day he was attracted by the spectacle of an athletic looking young lady, dressed in blue, frantically brandishing a formidable looking sabre, and apparently dancing backward and forward from an upper window of the building wherein the aforesaid theatre is situated. Led by curiosity he entered the elevator, and by tipping the youth in charge was directed to a certain door, when the whole mystery was explained by finding himself in the lofty fencing academy of Regis Senac, and in the presence of little Jeanette Perie, one of the attractive ballet girls of Nadjy operatic fame, who was dressed in a rather airy, fairy fashion, but simply engaged at her usual daily exercise.

Pretty soon the professor, who was absent for a few minutes, made his appearance, and, in answer to some queries of the scribe, said: "Oh, yes, dramatic people are by far my best and most constant patrons. The requisites of good form and manly appearance that are indispensable on the stage in most pieces make it absolutely necessary to pay due attention to such things. This is the explanation for my business, and my presence in New York, because in this art of fencing is the chance given for the very finest development of the physique. All stage authorities have recognized this. I need not quote them to THE MIRROR.

"For many years the profession neglected this art in New York, but since the great publicity given to Mrs. Langtry's cultivation of it some years ago, I have been kept busy with pupils all the time both men and women, especially the latter. Ladies take to fencing nowadays more than the men. I don't know the reason of this exactly beyond the fact that they are more anxious about grace and ease of carriage than the sterner sex and the fact is true that nine tenths of the women incline to be knock-kneed, and fencing is the very best exercise to obviate this defect.

"My most prominent pupil at present is Rose Coghlan. She comes every morning taking a lesson lasting an hour, sometimes an hour and a half. She is followed by Wilton Lackaye, who belongs to her company and who is practicing for the duel scene in Jocelyn. Mr Lackaye makes excellent progress that is for stage work, but I fear an affair of honor with an expert duellist would be too much for him at present.

"I have always found ladies very fond of fencing, more so I think than gentlemen, because it develops their muscular strength in an easy and natural manner. It is at first, however, very hard on their shoulders and ankles but with perseverance and patience they become very expert, graceful and pretty exponents of the art.

Just then he stepped out to the middle of the immaculately kept white floor, put on an enormous chest protector and a vizor over his face, and demonstrated in a short exhibition with the fair danseuse present all that he had said in favor of fencing. With her left leg extended backward at its utmost tension, her right leg bent at the knee forward and slightly outward, in the well-known posture of "advance," it was clearly demonstrated to the observer the utter impossibility of a woman remaining knock-kneed after practicing many lessons in fencing. The picture presented was a pretty one. The young girl, rosy with health and splendidly developed in muscle from this work, nimbly going through the motions of her lesson, dressed in a loose bodice, short skirt and stockings daintily clocked all over, and a pair of blue bloomers peeping out beneath her short skirt, while opposed to her was the well knit, athletic Frenchman directing her in his own language through all the mazes of the fencing art. Behind and around them gleamed over a hundred foils and sabres hanging in racks around the hall. Were it not for this, giving it the appearance of a small armory, the place might be taken for a dramatic agency, so many are the portraits scattered about of the famous and lesser lights of the dramatic world.

To this room, indeed, have come for practice most of the best professionals of the day during their sojourn in New York. It has already been haunted by the presence of the Salvinis, father and son, Henry Irving, Robert Mantell, Langtry, and in fact all the celebrities have been there. Senac is very proud of the fact, and looks upon himself as an humble adjunct of the theatrical world in New York.

The Hazards of Production.

Every manager of experience knows the hazardous element in the production of a new piece. The play may strike all who hear it read as sure of success. The final rehearsal may raise the sanguine expectations of the manager to absolute certainty. Yet, when the piece is tried before the public, it meets with disastrous failure. Then the theatrical manager puts on his thinking cap and wonders how his judgment could have been so faulty. He makes up his mind that henceforth he will be more cautious and leave original plays severely alone. He cannot afford to lose a year's earnings in one week for the sake of an experiment. After a while, however, he gets over his despondency and decides upon another venture. The first piece was an original comedy-drama. The second production is an ordinary melodrama with a hackneyed plot, but the sentiments and theatrical effects take with the audience, and the box-office at the end of the week is in a flourishing condition.

The manager then determines that in future he will not try to regulate public taste in theatrical amusements. If melodrama and farcical comedy are in vogue he cannot afford to risk his money on any other style of dramatic entertainment. It is this species of financial reasoning that brought about the enormous success and prevalence of the combination system throughout the country. But the question arises, if we consider the subject from an artistic standpoint, is public approval a criterion of merit in dramatic productions? The question may be answered both in the affirmative and negative. No play can meet with popular favor unless it possesses entertaining or thrilling qualities. The very elements that a fastidious critic would eliminate, frequently arouse the gallery to a high pitch of enthusiasm. The popular melodies and humorous episodes that would bore a cultivated theatre goer are very apt to please the average audience. When the heroine of a current melodrama strikes an attitude and proclaims with theatrical emphasis that "the law has no right to separate a mother from her child," the sentiment is greeted with tremendous applause from all parts of the house. The applause from the gallery, however, waxes wild and furious when the hero of the same melodrama engages in a regular boxing match with the deep dyed villain, and knocks him out in the second round. The comic element in this piece is supplied by a Punch and Judy showman, his wife, boy and dog. In fact, it is a typical melodrama in which virtue is persecuted and vice is triumphant until the last scene.

The drawing qualities of this style of play would seem to prove that theatrical taste is at a very low ebb. On the contrary, it has been steadily improving during the past twenty-five years. Blood curdling dramas of the Old Bowery Theatre type no longer find much support except from the dime novel contingent of the community. The success of modern melodrama is largely owing to the endeavor to reproduce actual phases of life with telling effects. These effects are generally unduly exaggerated, but the uncultivated theatre-goer has so little romance in his own existence that he has an unmistakable craving and relish for unusual occurrences. Legitimate exaggeration, moreover, is quite allowable, if the premises lead up to a theatrical situation in an artistic manner. It has been proved that an artistic piece like Jim the Penman will draw in combination houses the same audience that patronize the tank or steam-engine variety of drama.

Theatrical effectiveness is indispensable to melodrama, but the public is just as willing to endorse artistic climaxes as clap trap situations, refined humor as vulgar horseplay, fine emotional sentiments as hackneyed platitudes. If managers persist in furnishing the coarser grained style of entertainment, it is hardly fair to sneer at public taste. Nor is it fair in all instances to deny artistic excellence to a play because it has not met with popular favor. The public wishes to be entertained, interested and held in suspense throughout the performance. Unless a writer possesses the requisite dramatic instinct to accomplish this result, he is not likely to turn out a successful play.

Exhaustive and Indispensable.

New York Critic.

The New York Mirror Annual for 1888 is the first publication of a directory of the theatrical profession which it is intended to issue annually. It is edited by Harrison Grey Fiske, and is certainly exhaustive, if nothing else. It contains a chronological dramatic record for the past year; its necrology, with lithographs of the more illustrious dead, such as Raymond, Sheridan Aimee, Alice Oates and Jenny Lind; a dramatic bibliography, a list of the stars, combinations and stock companies of the season of 1887-8, then the directory, a copious general index, and incidentally a chapter (with the act annexed) on the Inter-state Commerce Law. As a book of reference managers must find the Annual indispensable.

Gossip of the Town.

Arthur Wallack is making a success of his news and theatre ticket stand at the Hoffman House.

W. J. Scanlan turned people away during his engagement at Toronto last week. It was Fair week, and the city was crowded with people. The young comedian's season has opened up well.

Frank Bunce, treasurer of the Lyceum Theatre, has adopted a device which economizes his time and attention. Every evening at 7:30 o'clock he places before him in the box-office a little placard bearing the legend, "No more seats for sale for to-night."

A number of changes are taking place in Ryer and Thompson's Two Sisters company. The Tyrolese Quartette, John Hart and Ernest Foster are to retire soon, while Frank Mordaunt and Myron Calice are among the new engagements. The play has been considerably altered.

J. Newton Gotthold was buried at his late place of residence, Sewickley, Pa., on Friday last. The services at the house were conducted by Rabbi Meyer, and the Hon. W. D. Moore, delivered an eloquent address at the cemetery. On the same afternoon a benefit for the widow was given at the Bijou Theatre, Pittsburg, which cleared over a thousand dollars.

The proprietors of the Knickerbocker Conservatory will give a benefit for the yellow fever sufferers on Wednesday next. The entertainment will consist of vocal and instrumental solos, duets, quartettes and readings. Among the volunteers are Jenny Pierce and Mamie Horton. Admission will be by ticket, placed at the uniform price of $1, and the proceeds are to be handed to Mayor Hewitt.

The profession, as usual in philanthropic calls that awaken general sympathy, is offering its aid to the yellow fever sufferers at Jacksonville. A benefit took place at Worth's Museum on Sunday; one will be given at Dockstader's to day (Thursday), at which the entire minstrel company will appear, assisted by some volunteers, and another is to occur at the Lyceum Theatre next Wednesday, when Lord Chumley will be presented.

The Kaffir Diamond, according to the management, is paying its way at the Broadway Theatre. On Tuesday night a change was made in the fourth act that strengthens the play considerably. Instead of leaving Colonel Grantly to perish in the swamp, "Shoulders" discovers the letters that prove his innocence in his coat pocket after he has fainted away in the midst of the morass and then, realizing the mistake, carries him out of the swamp before he succumbs.

The Theatrical Roster for 1888-9.

[CONTINUED.]

Beacon Lights.

Frank Evans, Odell Williams, J. Hay Cossar, Ralph Dorman, Joseph Mitchell, David Doran, Master Louie, Eda Clayton, Jennie Ward, Gracie Emmett. Manager, S. H. Cohen; treasurer, M. F. Jogle.

Emma Abbott Opera Co.

Emma Abbott, Nina Bertini, Alice Bateman, Lizzie Annandale, Bertha Fricke, A. Montegriffo, F. Michelena, Louis Abdill, William Pruette, Robert Maurel, William Broderick, Walter Allen, Richard Karl. Manager, Mr. Wetherill; musical director, Signor Tomasi. Opened at Chicago Sept. 17.

Herbert and Eastman's Chicago Opera Co.

Gertrude Eastman, Georgie Bell, Helene Clifton, May Myers, Ella Jackson, Frances Wilcox, George M. Herbert, A. E. Wedgwood, H. E. Carter, Henry Warner, John Scheib, Grant Herring, B. W. Charles, W. H. Clarkson, J. M. Donnerstag. Proprietors, Herbert and Eastman; manager, J. M. Donnerstag; property man, Henry Warner; programmer, Grant Herring.

Jennie Calef Co.

Jennie Calef Lillian Calef, Lena Outhank, Clara E. Moore, Genie White, Andrew Waldron, James M. Cauldwell, E. D. Denison, Edwin Norton, J. K. McDonald, George Armstrong, Jerry Grady. Manager, C. H. Smith; advance agent, George McFadden; assistant advance, C. T. Goodwin.

Little Nugget.

James F. Greene, Edgar Midgeley, Jr., Dort Richmond, Charles Poore, J. D. Gordon, Josie Sisson, Dot Seville, George Tompkins, Maud Harris. Proprietors, Sisson and Brady; business manager, G. D. Johnston; advance agent, C. A. Yecker; musical director, A. W. Mason.

Louie Lord's Co.

Louie Lord, Lida Cook, Marie Lear, L. J. Carter, Harry Tons, Ernest M. Allen, Harry Richards, John Tucker, H. Stanley. Manager, L. J. Carter; business manager, George Elton; advance agent, Harry Richards; stage manager, Harry Tons. Opened at Rochelle, Ill., Sept. 12.

Princess Opera House (Winnipeg) Stock Co.

F. G. Campbell, John F. Ward, Nagle Barry, H. R. Marshall, Edward Powell, Emile Lecroix, George S. Gray, Gabriella McKean, Alice Newton, Daisy Siddons, Louise Newton, Clara Otis. Managers, Campbell and Seach; treasurer, W. H. Seach; stage manager, F. G. Campbell; assistant stage manager, R. Marshall; machinist, A. S. McCall. Opened on Sept. 19.

Seymour Stratton Theatre Co.

Lizzie Seymour, Jennie Kay, Josephine Ollis, Ruth Esmonde, Lulu Georgie Pearl, D. J. Tourjee, H. H. Reynold, Frank Montgomery, George Gubbins, W. W. Newsberth, E. Freeman, Ed. Bailey. Managers, Lizzie Seymour and Thomas Stratton; musical directors, Professor James Lillie and Professor J. Austin; advance agent, A. J. Dixon. Opened at Somerville, N. J., Sept. 17.

Sol Smith Russell Co.

Sol Smith Russell, J. H. Fitzpatrick, Byron Douglass, Fred Jerome, R. F. Sullivan, C. Van Etten, Florence Field, Louisa Macdonough, Emma Butler, Merri Osborn. Manager, Fred G. Berger; advance agent, Lloyd Bevan.

Toots on the Managerial Bugle.

DALLAS, TEXAS, Sept. 18.—Wallick's Cattle King opened its season at the Dallas Opera House for two nights. Standing room only. Prospects big for theatricals in Texas. J. H. WALLICK, GREENWALL AND SON

BALTIMORE, Md., Sept. 18.—Alone in London opened here last night. Large house. Raining hard. Ada Dwyer, who has been so successful in past seasons as Chickweed, succeeded Cora Tanner as Nan, making a distinct success. Other new people were excellent. THOMPSON.

NEW ORLEANS, La., Sept. 16.—Weston Brothers opened Faust's Theatre, Sept. 15, to standing room only. Hundreds turned away. SIG. FARANTA. WESTON BROTHERS.

EAST SAGINAW, Mich., Sept. 18.—Florence Hamilton opened to an immense house. Standing room only. Advance sale $400 G. W. CROWELL.

LONDON, Ont., Sept. 18.—Hanlons' Fantasma opened the season at the Grand Opera House to-night. Crowds turned away. The finest spectacular performance ever seen here. N. A. MORRELL.

—A. F. Broadley is in the city looking after the Windsor Theatre engagement of his star Florence Arnold next week. Mr. Broadley reports that the press has been unanimous in favorable notices. He is confident that his attraction will sail over the waters of public approval with the rest of the dramatic fleet. He is desirous of making the announcement that the play is Her Husband and so My Husband, which is a piece long and favorably connected with comic theatres, while Her Husband is an original domestic drama by Annie Lewis Johnstone. A number of improvements have been made and the cast materially strengthened since the first production.

PROVINCIAL.

BOSTON.

Little Lord Fauntleroy has scored a pronounced hit at the Museum, and people were turned away from the box-office nearly every night last week. The orchestra has had to go under the stage, and will probably remain there during the engagement.

At the Boston The Crystal Slipper has caught on, and is doing a big business. Every seat in the house was taken on the opening night, and the continual encores carried the piece to a late hour. There seemed to be little abatement to the enthusiasm. In some of the scenes the stage is crowded, and one surprise follows another all through the entertainment.

One of the best things the city has seen this season is Sydney Rosenfeld's A Possible Case, at the Hollis Street. The author evidently got his points for the piece from Thomas E. Wilson's curious novel, "It is the Law," published last season. It runs for this week only—the third of the engagement—and then gives way to the Rice-Dixey Burlesque co.

Annie Pixley opened at the Park on Monday night in The Deacon's Daughter.

Patience is the running attraction at the Bijou, with Milton Aborn as Bunthorne and Marion Chester in the title part.

Rudolph Aronson opened an Erminie season at the Globe Monday night, with Pauline Hall as Erminie, Marie Jansen as Javotte and Francis Wilson as Ravvy, and with a splendid chorus and orchestra.

The Lights o' London co. closed a paying week's engagement at the Grand Opera House last Saturday night, and on Monday J. C. Stewart's immensely funny comedy, the Two Johns, opened to a full house.

At the Howard Austin's Australian Novelty co. is the attraction this week.

Items: There is very little change in the condition of William Warren. It is possible, but not at all probable, that he may get about again.—J. M. Butler, formerly of the Grand Opera House, goes with Atkinson's Bad Boy co. this season.—A new idea is that of Proctor and Mansfield, who have just organized a corps of uniformed colored ushers for the Grand Opera House. These new officials deport themselves with a courtesy which is in strong contrast with the pert and ungracious bearing of some of the ushers at one or two of our city houses.—Henry Abbey is in Boston for a day or two, having come on, as it is stated, for the purpose of closing arrangements for the construction of the projected new theatre.

PHILADELPHIA.

Business during the past week was unsatisfactory; in fact the season has opened badly, and good houses have been the exceptions

At the Chestnut Street Theatre was produced Denman Thompson and George W. Ryer's new play, The Two Sisters. It secured only moderate attendance, and proved but a middling success. Mr. Ryer, who has been here all the week, realizes that the play needs strengthening, and as the work of alteration has already begun I cheerfully withhold judgment until next week, believing that the faults that I might speak of to-day will disappear in the rewriting. The play has much merit, and it will probably not be a difficult task to make it a success; but as I do not care to give it a one-sided treatment I will postpone all details. Several changes are to be made in the cast, and John Hart will be replaced by Frank Mordaunt. Hart certainly gave a very good performance, and one which greatly pleased the audiences, but, unfortunately for him, it was not according to the author's ideal. He played the role of Hiram Pepper, but failed to give it sufficient of the Western flavor or make of it a pronounced type. I certainly liked his performance, and I am inclined to think that, if the play had been a thorough success in other respects, that Mr. Hart would not now be placed in so equivocal a position. The management has certainly found it necessary to star Mr. Mordaunt. This week this co. will remove to the Chestnut Street Opera House, and will be succeeded at this house by the Carleton Opera co., which will produce the new opera, Mynheer Jan, the joint work of Harry Paulton, Mostyn Tedde and Edward Jakobowski.

The Voyage en Suisse completed its second and last week at the Chestnut Street Opera House. Business was only fair. A Midsummer Night's Dream 24th.

Zig-Zag completed its season at the Walnut Street Theatre, and although the houses were not large, the play undoubtedly made a hit. This week the first American production of The Stowaway. A Possible Case 24th.

At the Arch Street Theatre Kate Claxton continued in The World Against Her. Business fair. This week Charles Parsloe in his comedy, A Grass Widow. A Brass Monkey 24th.

Frank I. Frayne's Mardo attracted large audiences to the National Theatre, as also did Si Slocum, which was presented during a portion of the week. This week My Aunt Bridget. Eagle's Nest 24th.

The attendance at the Grand Opera House continued without abatement. The success of this house so far has been phenomenal. This is the last week of the Summer season and of cheap prices. Mr. Hinrich's New American co. will continue to appear this week and will be heard in five operas. Next week the co. plays in several towns in the State and Thatcher, Primrose and West's Minstrels hold the boards at the Grand, the opera co. returning to the house Oct. 1.

At the Standard Theatre Miss Maddern presented Caprice and In Spite of All, but played to light houses. This week Michael Strogoff. Hyde's Specialty co. 24th. This wide diversity of attractions will enable the management to discover what sort of entertainment will suit the patrons of the house.

Sheffer and Blakely's co. presented a strong bill at the Central Theatre, and secured satisfactory business. This week The Night Owls; Reilly and Wood co. 24th.

The usual good fortune attended the performance at Carncross' Opera House. This week a new bill will be given.

Katherine Rogers, who appeared at Forepaugh's Theatre in Miss Multon, is a favorite at that house, and played, as she always does, to good business. This week The Black Flag; Kentuck 24th.

Items: On Friday evening last there was a gathering of journalists at Sherman's Broad Street Theatre. They were there by invitation to inspect the house and were most hospitably entertained. The house will present a handsome appearance. The most important improvements are behind the curtain. A separate building has been erected, which will contain all of the dressing-rooms, and also the furnaces and boilers. An entire new stage has been constructed which will be run entirely without grooves, and which is separated from the auditorium by a solid brick fire wall and a handsome asbestos curtain. The stage is protected by an automaton sprinkler. The house opens this week with Harry Kennedy's Lights and Shadows. The business manager of the house is James Dickson.—Jack S. Sanford, formerly a MIRROR correspondent, will manage the starring tour of Lavinia Shannon. The tour begins at Lexington, Ky., Nov. 15.—Manager Wm. J. Gilmore, of the Central Theatre, went to Chicago 10th to witness his new spectacle, The Twelve Temptations, playing at the Haymarket in that city.—Several of our local managers have expressed the pleasure they derived from the brief visit of Harrison Grey Fiske last week, and likewise their regret that he did not make a longer stay.

CINCINNATI.

The Pearl of Pekin, last week's attraction at the Grand, captured the public and the S. R. O. placard was frequently called into requisition during the week. Louis Harrison's Tyfoo was decidedly the cleverest bit of acting that thorough artist has favored Cincinnati with during his several visits, and his song, "Bing Binger," was encored nightly. Phil Branson, Joseph Herbert, John C. Leach, Belle Thorne and Irene Verona contributed materially to the generally pleasant result. The scenic effects were excellent. This week, Mantell in Monbars.

At Heuck's during the week Fred. Hallen and Joe Hart scored a pronounced hit in Later On. The skit is admirably constructed to display the specialties of the joint stars, and Myra Goodwin's support in the leading female role was exceptionally good. Manager Fennessy staged the piece effectively. This week, Jane Coombs in The Bleak House.

W. H Powers' Ivy Leaf comb. is regarded one of the standard attractions of Havlin's and past week's business served to confirm the impression. The attendance was large throughout the engagement and the performance satisfactory. This week, Zozo, the Magic Queen.

The Rentz-Santley troupe at the People's furnished the frequenters of the popular Northside resort with an attractive olio entertainment. Billy Buckley's witticisms were, judging from the enthusiastic reception which greeted him nightly, thoroughly appreciated. This week Fitzgerald's Water Lily comb.

Muldoon's Picnic, with which Manager Gotthold opened his season at the Standard, closed a very successful week 15th. This week Sid C. France in Jealousy

The Emigrant, with P. F. Baker in the title role, attracted largely at Harris' Theatre last week. Lutie Miller, a Cincinnati girl, who is rapidly coming to the front in soubrette characters, afforded Mr. Baker excellent support. The co. was above the average. This week the Wilbur Opera co. with Mascotte as the opening programme. The co. will remain until the 29th, having been booked for a two weeks' stay.

Items: Myra Goodwin retired from Hallen and Hart's Later On comb 15th, and her role will henceforth be assumed by Georgie Parke.—The bookings for week of 23d include Mazulm at Heuck's, Johnson and Slavin's Minstrels at the Grand, The White Slave at Havlin's and Edwin Hanford in The Shamrock at the Standard.—The attendance of our country cousins, attracted by the Centennial, is highly appreciated by the local managers.—Clever Joe Frank is looking after the business of the Zozo comb.—A double balloon ascension, with Messrs. Tolbert and Fisk as participants, was the feature of the day at Coney Island 16th.—John Robinson's Circus was wrecked 10th near Corwin Station on the Little Miami Railroad and five of the attaches were instantly killed.—Charles H. King's banjo act and the musical specialties of the Mexicans were the leading features of the week at Kohl and Middleton's Vine Street Museum.—The Festive Day at Brighton co. which recently closed at People's is managed by Al. Miller, formerly treasurer of the Vine Street Opera House.—The Fall of Babylon is in its ninth week at the Campus.—The stage attractions present week at Kohl and Middleton's include the Gleason children, Kittie Mills, vocalist; Will Holmes and Ford and Forrester.

CHICAGO.

Mazulm, the spectacular pantomime, produced by Imre Kiralfy at McVicker's, has proved a good attraction, and large audiences have been the rule the past week. The specialty features are particularly good, notably the Dare and Braatz Bros. The scenery is on a scale of magnificence, and the cast is well fitted for the work in hand. The same bill this week. Lotta in Pawn Ticket 210 24th.

Natural Gas has packed the Opera House all the week. The piece is about the same as when first produced. H. V. Donnelly and Eddie Girard head the co. Jennie Satterlee makes a good Kittie Malone. One of the best things in the performance is the singing of Josie Sadler. The same bill this week. Booth and Barrett 24th.

McNish, Ramza and Arno's Minstrels did not come up to expectations, but had a fairly satisfactory week at Hooley's. This week the Lyceum Theatre co. will present The Wife.

Hole in the Ground, greatly improved over last season, did a fine business at the Grand. This week the Emma Abbott Opera co. The Bostonians in Dorothy 24th.

The Boy Tramp found favor at the People's. Mme. Neuville and her son were the stars. This week, Grandfather's Clock, for the first time in this city.

Twelve Temptations, the spectacle that had a great run years ago, and now revived with many superb additions in the way of ballet and scenery, has drawn tremendous houses to the Haymarket. This week, Charles E. Verner, in Shamus O'Brien. Next week, His Royal Highness.

Two Old Cronies did a good week's business at the Windsor. This week, Lillian Lewis, in As in a Looking Glass. Next week, Little Nugget.

Fate, with a rather weak cast, made money at the Academy of Music. This week, Charles Gardner, in One of the Finest.

The Columbia is fast approaching completion. It will be a new theatre. The auditorium has been lowered and shortened, changes that will relieve it of the barn-like proportions it formerly possessed. Scenery for The Queen's Mate is now here, and the production is to be on a scale of magnificence never before seen in a comic opera. Over 140 people are in the production. The Duff Opera co., headed by Lillian Russell, will arrive next week. Following the opera, the new drama, Kaffir Diamond, will be seen. The Columbia will not take second rank to any theatre when it is opened to the public Oct 1. Manager Morton has in store a succession of surprises for his patrons. The Conried Opera productions, most of them the newest European hits, will make the season memorable.

ST. LOUIS.

The only event of last week was the Lyceum Theatre co. in The Wife, at the Olympic. It was too early in the season, judging from the past, for so strong and expensive a co. to come in the anticipation of attracting patrons of the upper classes to sit through a performance. But evidently the times are changed, for The Wife crowded the theatre from the opening night to the last. At the matinees the house was packed to the doors, and the season has been a success. It has always been noticeable that a good co. will always do well here, whereas an inferior organization, traveling even under the cloak of a stronger co., fails to arouse enthusiasm, and consequently vacant seats are plentiful. Georgia Cayvan as Helen Truman was equal to the role, and proved herself an actress of rise experience and careful training in the best schools. Grace Henderson as Lucille was strong in her acting, and when she reveals to Helen her pretended wrongs her simulation of grief and shame was remarkably well done. Louise Dillon, although not having the opportunities she had in Held by the Enemy, was pleasing as Kitty, and in her comedy work with Chas. S. Dickson as Jack Dexter, relieved the sombreness of the play, and were ably seconded by W. J. Lemoyne as Major Putnam and Mrs. Chas. Walcot as Mrs. Bellamy Ives. Nelson Wheatcroft as the gilt-edged villain was most acceptable. The management deserve great credit for the handsome style in which the play was staged, and also for the elegant wardrobes displayed by the ladies in the cast. Dan Darcy this week.

At the Grand last week the Haverly (Cleveland) Minstrels played a successful engagement. The first-part was equal to any that has been here.

Pope's had as an attraction last week We, Us & Co., with Mestayer, etc., left out. Charles B. Hawkins worked hard as Dr. Medicus, and deserves mention. C. J. Williams was fair as Rockingham. Gormans' Minstrels this week. Two Old Cronies next.

The People's closed early last week, the trouble being caused by the actors in support of Alberta Damon positively refusing to carry out the contracts. The manager, W. H. McConnell, was absent from the co., and no one seemed to have any control. Lee Hawkins, Joe Dove and others claimed that the play was too bad, and they would not continue, although Miss Damon offered to satisfy all their demands. The house remained closed all week. Fate this week; Monte Cristo next.

Little Nugget continued to have good houses last week at the Standard. Ada Melrose not only acted the title role perfectly, but in her singing and dancing captured the house. World this week; Hilarity next.

Items: There was a presentation of a medal to the Browns baseball club at Pope's last week. Frank Slocum, the manager of We, Us & Co., had the medal made, and Julia Noonan presented it to the lucky club.—Jennie Quigley, late of the Scarecrow co., joined We, Us & Co.—Alberta Damon left for Fort Scott, Kas.

CLEVELAND.

Large audiences have witnessed Robert Downing's tragic impersonations at the Opera House last week. He has played Spartacus, Virginius, Ingomar and Marc Antony. The local critics have all agreed that the young tragedian has vastly improved since his last visit here. He has acquired more polish. Miss Eugenie Blair was a delightful foil to the star in the leading female parts. That sterling artist, Helen Tracy, and Harry Meredith and Charles Herman were all excellent in the roles assigned them. This week Zig-Zag; next May Wilkes first half, and Jane Coombs in Bleak House remainder.

Manager E. P. Hilton has commenced his management of the Columbia Theatre auspiciously. Murray and Murphy have appeared to a succession of good houses in Our Irish Visitors. The comedians scored their usual laughing success, but they need a new play. This week Martin Hayden in A Boy Hero. Next Michael Strogoff.

E J Hassan's One of the Finest co. has crowded Jacobs' Cleveland Theatre for six nights and three matinees. Edwin M. Ryan is very funny as the German policeman, Gus Williams' old role, and is competently supported. The tank scene makes the old piece attractive. This week Tony Pastor's co. Next Kimball's Capers co.

The Academy of Music, the only variety house in town, is booming along under the intelligent (and solid) management of Decker and Eagon. A good specialty co. opened the show, and Sam J. Wheeler, an actor of the Buffalo Bill school, closed it in his drama, The Gambler of the Mines. This week Joseph H. Keane in Mrs. Partington and Rip Van Winkle, and new specialty people.

Drew's Dime Museum offers this week a big attraction in more senses than one—a mammoth whale, stuffed, of course, and Barney Baldwin, "the man with a broken neck," 24th.

Items: Ella Russell, the famous cantatrice, arrived a few days ago, and is renewing her old acquaintances. She appears in grand concert at Music Hall 20th, supported by Charles Turner, the tenor, and Helen Von Doenhoff, the contralto of the Clara Louise Kellogg Opera co. Miss Russell leaves for New York after the concert, sailing for Glasgow, where she is due Oct. 1.—Manager Hartz has reengaged "Commodore" Billy Newton as treasurer at the Park.—Katharine Holland, a young soprano of this city, is going to Paris to study.—Mrs. S. C. Ford, soprano, leaves for New York Nov. 1.

LOUISVILLE.

McKee Rankin in The Runaway Wife, '49 and The Danites had a fair week at Macauley's. Mabel Bert and Orrin Johnson shared the honors with the star, having exceptionally strong parts. The former play is not strikingly original, but it is one of the best of its kind. The Pearl of Pekin follows.

At the Masonic the offering was Charles Erin Verner in Shamus O'Brien. Attendance medium, support excellent. Hallen and Hart come for three nights this week to assured large business.

The Wilbur Opera co. filled a very successful engagement at Harris' in a round of popular operas. Susie Kerwin and all the old favorites were warmly welcomed. This week P. F. Baker in The Emigrant.

Iola Pomeroy in a piece called A Day at Brighton was booked at the New Buck, but as it proved a failure at Cincinnati a variety bill was put on instead, a sparring bout nightly concluding the performance. Attendance fair.

Items: The commercial parade and illumination of the streets had an effect upon the patronage of the theatres last week.—Alice Verona, a Louisville girl, is alternating principal parts with Susie Kerwin in the Wilbur co.—McKee Rankin made his appearance here in the new play for the first time in six years. He is a favorite.—Little Mabel Knight, who was injured while playing at Harris' last season, is now fully recovered, and is a member of McKee Rankin's co.—Manager Bourlier has placed a large ventilating fan in the Masonic.—Madame Selika, the colored prima donna, gave several concerts during the week, which were largely attended. She is known as the "Brown Patti."—Orrin Johnson has a fine part in a Runaway Wife, which he played remarkably well. He hails from this community, and is the most promising one of Louisville's later additions to the professional ranks.—Manager Bourlier was offered a handsome sum by Heuck's management, Cincinnati, to cancel the dates of Later On co. here in favor of that house.—The programme at Macauley's contained the following: "Special Notice.—Mr. McKee Rankin announces an opportunity offered to young ladies with suitable talent and good references a chance of becoming members of his company. Apply at box-office in person."—The Wilbur co. is much improved. The voices are fresh, the costumes new and gorgeous, and the comedians are really funny.—The Grand Central continues to draw its share of the business. The boxing craze has broken out there.—The incidental music in a Runaway Wife, while novel enough, does not add to the effect of the pathetic scenes.—Harris has added an elaborate medicine chest to the other appointments of his house, and now Dr. Osgood or Dr. Longaker await their patients.

SAN FRANCISCO.

SEPT. 11.

Prosperity marks the dramatic situation upon all sides. Saints and Sinners attracted very largely at the Baldwin, but agreeable to Manager Palmer's rule it is only permitted to do duty for the week, and Heart of Hearts was brought out last night. This ends the Palmer season, and we are confronted next week by an entire change of attraction in E. E. Rice's Evangeline.

Joseph Murphy's Kerry Gow closed one of the largest engagements that he has ever played, the Alcazar having been crowded every night during his stay of four weeks. Last night Louis Harrison's co. presented Right's Right, a play new to this city. The story captured the Alcazar audience; so did Florence Elmore, the newcomer. Her work is consistent and thorough.

Vernona Jarbeau is charming the Bush Street Theatre clientele. She recalls Aimee. She dresses beautifully. Her imitation of Theo is a capital bit of work. Starlight is a wretched lot of stuff to play in. Hoyt's Tin Soldier comes to the Bush next.

The Bohemian Girl was put on at the Tivoli last Monday night, when Signor Enrico Campobello, the tenor, made his first appearance upon that stage. It was also the debut of Jessie Morris. This popular place was largely patronized, and the two debutantes were well received. The opera was splendidly staged and fully up to the high standard of Tivoli work. Il Trovatore came after Bohemian Girl, then Faust.

Emerson's Bijou is proving a veritable bijou. This week they give an original burlesque of Rider Haggard's She in black. The burlesque is by McIntyre and Heath.

The Orpheum's patrons continue to crowd that resort nightly, the specialty performance proving highly profitable and attractive.

Items: A man had a fit in the Baldwin gallery last Saturday during the last act of Saints and Sinners and yelled "fire!" Gus Bilfinger ran to the foot of the middle aisle, where, in a calm and determined manner, he succeeded in correcting the confusion, and most likely in the saving of many lives. Gus is the chief usher at the Baldwin, and such self-possession is worthy of even greater reward than friendly commendation.—David Hayman, after an absence of six years from 'Frisco, arrived last week to look after the interests of the Palmer co. on their homeward tour. His many friends are enjoying his brief visit.—Your former Boston correspondent, Karl Marble, is making his presence felt here in journalism. He is now both editor and critic of the San Francisco *News Letter*.

PITTSBURG.

The result of last week's business at our various houses was satisfactory on the whole, and in some instances highly profitable. Frank Daniels was seen at the Bijou, where he played to large business D. B. Harrison, with his new and interesting play, The Paymaster, had a paying week at the Grand Opera House, as also had Stanley's comb. at the Academy. N. S. Wood duplicated his last year's large business at Harris'.

This week we have these attractions: Opera House, May Wilkes in Gwynne's Oath; Bijou, White Slave; Academy, Lilly Clay's Gaiety co.; Harris', Edwin F. Mayo.

Items: The White Slave is doing an immense business throughout the country. So says genial Pierce Jarvis, and Pierce never fibs.—Frank Hagan, formerly mine host of the First Avenue Hotel, this city, is now with The Paymaster as business manager of the co.—N. S. Wood did the largest week's business at Harris' thus far done there this season.—Duncan B. Harrison and Beatrice Lieb had a narrow escape from death 10th. The tank which is used for the rescue scene in the fourth act is eight feet deep and when filled contains a small-sized lake. By some means or other the scaffolding about it gave way and it burst, and the water came rushing to the cellar below. Luckily the accident occurred while the curtain was down. Had it happened ten minutes later both Miss Lieb and Mr. Harrison would have been drowned. The tank was easily repaired and was all right the following evening.—Manager Wilt donated $25 to the Gotthold fund.—The testimonial benefit given on the 14th at the Bijou for Mrs. J. N. Gotthold netted that lady about $1,000. The programme was an excellent one. Col. W. D. Moore made a feeling address. Mrs. J. Sharpe McDonald sang sweetly several solos. Then followed the third act of the Paymaster by Duncan B. Harrison and his co., after which the Le Directoire shadow dances, rendered by Misses Bessie Sanson, Marie Donnelle, Emma Hanley, Jennie Stetson and Leona Clark, members of Frank Daniels' Little Puck co. The succeeding performances were specialties by George W. Allen and Lottie Delmain, John and Robert Winstanley, Ned Thatcher and George Drew and John E. Drew, of Stanley's New Departure co.; George W. Callahan and Frank Granger, of the Casino Museum, and George W. Thompson, of N. S. Wood's co. The committee in charge of the affair returned public thanks to all the volunteers, and also to R. M. Gulick for the house, Burns and John for carriages, J. B. Murray for posting and H. O. Nevin for printing.—Joseph Jefferson comes to the Grand shortly.—A. M. Palmer and Mlle. Rhea sent $25 each to the Gotthold fund.—Harry Ellsler will shortly take the road ahead of the Arabian Nights co.—J. Newton Gotthold died at his home in Sewickly on the 12th and was buried in that town on the 14th. His funeral was largely attended.

BALTIMORE.

Thatcher, Primrose and West's Minstrels played to packed houses at Ford's Opera House last week. The costumes worn in the Shakesperian first part were very handsome. The military drill, under the direction of Barney Fagan, was neatly exercised, and was nightly redemanded. The Hanlons this week; Drifting Apart 24th.

A Midsummer Night's Dream had fairly large houses last week at Holliday Street Theatre, not as large, however, as the excellency of the attraction deserved. This week The Ruling Passion; next, Siberia.

The Academy of Music had large audiences last week to witness The White Slave. The co. was a good one. Alone in London this week; Amberg's Grand Opera co. next.

The Black Flag did a large week's business at Forepaugh's Temple Theatre last week. Byron's Ten Thousand Miles Away this week; next, Under the Gaslight.

Kernan's Monumental Theatre presented the World's Specialty co. for the amusement of its patrons last week, and received good patronage from them in return. This week The New York Specialty co.; next, May Howard's Burlesquers.

At Kelly's Front Street Theatre last week, The California Detective was the attraction. In Prison Walls this week; Land Sharks next.

Items: Jeannie Winston is in town visiting friends.—W. F. Ballouf, formerly assistant treasurer at Holliday Street Theatre, goes as treasurer of The Midsummer Night's Dream, which Manager Albaugh will take on the road.—E. S. Davidson, who has been visiting his parents here, goes as advance agent for Professor D. M. Bristol's Equescurriculum.—Buffalo Bill's Wild West is exhibiting at Oriole Park this week.

NEW ORLEANS.

Faranta takes the lead this season and will open his house 15th with the Weston Brothers in the Way of the World. Mr. Faranta has made extensive alterations to his house, and it now looks as neat as when it was first erected. Faranta's Theatre is a popular-price house, situated in what would be called by some the French part of the town. Last season he closed a winner, and I trust that he will do so this. J. H. Shield's Novelty co. Sept. 24, week.

The opening of the Academy of Music has been postponed until 30th, when George Wilson's Minstrels will appear for a week. The St. Charles is put down to open on the same date. The Grand Opera House will open Oct. 7 with Thomas W. Keene as the attraction.

Carrie Tutein and her co. in Struck Gas will inaugurate the season at the Avenue Theatre 23d.

BROOKLYN.

The Redmund-Barry co. in Herminie had a fairly successful week at the Park Theatre. Herne's Drifting Apart was presented on Monday evening to good business. The scenic effects were particularly fine. Next week, Jim the Penman.

Lights and Shadows did well at the Grand last week. On Monday evening Frederick Warde in Galba the Gladiator drew excellent business Too much praise cannot be bestowed upon the management for their magnificent setting of the drama. Next week Duff's co. in A Trip to Africa.

At the Brooklyn Milton Nobles in Love and Law and The Phoenix drew large audiences all the week. A Bunch of Keys came on Monday, and, notwithstanding the fact that it has been seen here many times before, attracted good business.

The May Howard co. packed Hyde and Behman's Theatre to the doors last week. Sheffer and Blakely's co., an unusually strong organization, opened to large business on Monday evening. Next week the Rentz-Santley co.

The Streets of New York, with Frank Kilday in the leading role, did very well last week at the Criterion. Marlande Clarke in Dr. Jekyll and Mr. Hyde drew well on Monday evening.

At the Standard Our Strategists was played to large business last week. The Crimes of New York, with Alf. and Mary Wallace in the leading roles, was the attraction on Monday evening. Business was good.

JERSEY CITY AND HOBOKEN.

Academy of Music: Milton and Dollie Nobles in Love and Law opened to a fair house last Monday night.

HOBOKEN.

At Jacobs' Theatre The Wages of Sin co. played to fair business latter half of last week. The co. is a good one and includes such clever people as King Hedley, Louise Balfe, Thomas McCabe Nelly Leffingwell, Mary Mills and others. The play, although seen here before, was very acceptably received by the audiences. This week, N. S. Wood opened to large house in Waifs of New York, a melodrama with startling sensations.

At Cronheim's an excellent vaudeville performance was given all last week to good audiences. The comb. included the Evans', the DeVans, Grace Atherton, Lilly Hamilton, J. N. Russell, the Ryans, the Healys, Pauline Parker and the McShanes. This week, the Big Four opened to big business. They gave a good entertainment and will no doubt continue to attract full houses all week.

ARKANSAS.

FORT SMITH.

Grand Opera House (George Tilles, manager): James H. Wallick in Bandit King and Cattle King played to the usual top-heavy houses 7-8. Miss Van Sicklen, Mr. Wallick's new leading lady, is a beautiful woman and a fair actress. She is a Californian and now making her first trip across the continent. Georgia Minstrels 15th.

Items: Manager Tilles is recovering from an attack of jaundice which retired him from public view last week.—THE MIRROR is on sale at Wright's post-office news-stand.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Hettie Bernard-Chase played a fairly successful engagement all last week. Numerous changes have been made for the better in the play since it was produced in San Francisco a few weeks ago, and W. A. Thompson is to be credited with the same. Herrmann opens 11th for a five nights' engagement.

Academy of Music (T. W. Okey, manager): Apple's Congress of Novelties opened a two weeks' engagement ed to a packed house. Most of the co. is good.

Items: Manager Al Hayman is in the city in the interest of the Madison Square Theatre co.—THE MIRROR is on sale at Stoll and Thayers, No 47 South Spring Street, where the profession can be supplied.

SACRAMENTO.

New Metropolitan Opera House (L. Henry, manager): The Webster-Brady co. in repertoire have been giving good satisfaction.

The old Elite Variety Theatre has been reopened under the name of Brown's Comique, and is doing a rushing business.

Turner Hall has been converted into a theatre under the management of D. J. Simmons, and has been occupied since the 1st by Lew Johnson's Black Baby Boy Minstrels.

Sells Brothers' Circus showed to immense crowds both afternoon and evening 8th.

COLORADO.

ASPEN.

Rink Opera House (E. C. Rice, manager): The initial performance of the season was given 10th by T. J. Farron's Soap Bubble co. to a small house. It deserved a large audience, as the sparkling little musical comedy was an unequivocal success.

Item: The new Opera House will not be completed as early as expected, probably not before Dec. 25. It is intended to make it a little "Bijou."

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): T. J. Farron in Soap Bubble 11-12 to good business.

DENVER.

T. J. Farron closed at the Tabor 8th, having had a fairly successful week with the Soap Bubble. The opening night the house was packed. Tin Soldier is now on the docket for the third time. The Kitty this week.

The patronage at the Musee isn't what it should be, as the highest price for a seat is only fifty cents. The co. engaged is a good one, headed by George Wessells. Stranglers of Paris was the programme week ending 8th. White Slave is now underlined.

Items: Sym Nye, manager Colorado Springs Theatre, saw the opening of A Tin Soldier Monday night.—It is said that the Republicans raised $1,000 to pay the Soap Bubble for the use of the Tabor Tuesday, 4th. They used the house for convention purposes.

CONNECTICUT.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): A. M. Palmer's Jim the Penman co. played to deservedly large business all last week. Kindergarten to good house 11th. The co. gave much better show than usual.

NEW HAVEN.

Grand Opera House (G. B. Bunnell, manager): Dr. Jekyll and Mr. Hyde, with Marlande Clarke in the title role, drew packed houses last week.

New Haven Opera House (Horace Wall, manager): Hoyt's Brass Monkey to small houses last week.

HARTFORD.

Opera House (Jacobs and Proctor, managers): On the Frontier to light houses 10-12. J. M. Hardie and Sara Von Leer very acceptably filled the leading roles. The Two Johns closed the week to large and well pleased audiences.

NEW LONDON.

Opera House (Wilkinson and Clark, managers): Thrown on the World to fair business 13th. Hardie and Von Leer's On the Frontier 14th to a packed house. The co. gave entire satisfaction. Kindergarden 15th; business good.

MYSTIC.

Opera House (Ira W. Jackson, manager): Thrown Upon the World was presented 12th to fair business. This melodrama is founded on Charles Reade's novel, "It's Never Too Late to Mend." Rufus Scott, as Tom Shackford, a London thief, received well-merited applause, and was supported by a fairly strong cast. Fred Sewell, as the wild Australian, deserves special mention.

TORRINGTON.

Opera House (F. R. Matthews, manager): Flavia Colie to good business last week. Miss Colie was the recipient of several handsome floral pieces.

MERIDEN.

Delevan Opera House (T. H. Delevan, manager): Bennett and Moulton played all week to a packed house every night. Should they return they will undoubtedly receive a cordial welcome as every one seemed pleased with both the acting and singing.

WATERBURY.

Jacques Opera House: The Two Johns supported by a first-class co. crowded the house 11th. They gave a delightful entertainment and more than satisfied the large audience.

WINSTED.

Opera House (J. E. Spaulding, manager): That Boy Next Door co. failed to fill the house 14-15, but gave fair satisfaction. John Max, in his Dutch songs and dances, made a great hit. Flavia Colie co. 17th, week; Maude Banks 25th.

BRIDGEPORT.

Hawes Opera House (R. Tomlinson, manager): Florine Arnold, in Her Husband, 14-15, gave a very fair performance to small audiences. Prof. Seeman 18th.

NAUGATUCK.

Main Street Theatre (Charles Hine, manager): That Boy Next Door, under the management of F. William Byrdsall, to packed house.

THOMASTON.

Thomaston Opera House (Thomas A. Gotsell, manager): That Boy Next Door played 13th to good house and gave general satisfaction. John Max brought down the house with his Dutch songs and wooden-shoe dances.

DAKOTA.

SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): The Clair-Pattee co. opened the season in Lynwood to the largest and best-pleased audience ever assembled in that theatre 10th. The co. made a decided hit.

BISMARCK.

Athenæum (J. D. Wakeman, manager): Louis James and Marie Wainwright in Virginius 7th. The stars had good support, and the play in all respects was first-class.

DISTRICT OF COLUMBIA.

WASHINGTON.

Elaborate preparations are being made for the production of A Midsummer Night's Dream at Albaugh's this week. It will be followed by The Ruling Passion.

Thatcher, Primrose and West promise a performance at the National surpassing all previous efforts. Denman Thompson's Two Sisters will come next week.

Edwin Mayo drew good houses at Harris' with his new play, Silver Age, which he thinks is going to be as great a success as Davy Crockett, if not greater. His fair young bride occupied a box to see the play Saturday night. Beacon Lights this week.

Buffalo Bill's Wild West at Gentlemen's Driving Park, between Washington and Alexandria, week of 24th.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): The season was opened 14th by Carrie Tutien, in Struck Gas. The co. also appeared at Saturday matinee and night. The business was very good. The Opera House presents a very pretty appearance with the improvements made during the Summer. The new drop curtain, which is a scene taken from the French invasion of Algiers, was much admired. Lost in London 28-29; New Orleans Juvenile Opera co. Oct. 1-2.

ILLINOIS.

JOLIET.

Opera House (R. L. Allen, manager): W. T. Bryant, one of the leading comedians of the day, in the three-act musical comedy, Keep it Dark, 10th. His support was excellent, among the most notable being Julia Wilson as Bundles, the housemaid. Lizzie Richmond as Clementina Delancy, and James Bevins as Presto Neverchange. Balance of cast good. The house was crowded and they frequently indulged in encores.

PEORIA.

The Grand (Lem H. Wiley, manager): The season opened 12th with the Gorman Minstrels Standing-room was in demand, and the audience were fully repaid for coming out. The usual first part is done away with and in its stead is a Summer resort scene in which the specialties are introduced in costume. George H. Adams and Toma Hanlon in the speaking pantomime, He, She, Him and Her, to large and well satisfied audience 13th. Sol Smith Russell in Bewitched; this was the second presentation here of this play to full house 14th.

Item: Fred. Lee, the whistler, now with the Gormans, is an old Peoria boy and was brought out by Manager Wiley. He is now stage director for the Gormans and is fast coming to the front. He received a warm reception when here.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Sid C. France presented Jealousy to a small audience 10th. George H Adams and Miss Toma Hanlon came 12th in their new speaking pantomime, He, She, Him and Her. The house was decidedly top-heavy, but well pleased. Gorman's Spectacular Minstrels 14th, contrary to expectations, drew only a fair house, but those in attendance speak in highest praise.

Item: Lee Williams, of this city, was here last week, receiving many a hearty hand-shaking. He has arranged for the appearance of McNish, Ramza and Arno 18th.

OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, manager): Keep it Dark to a large audience 11th.

STREATOR.

Plumb Opera House (J. E. Williams, manager): George H. Adams in He, She, Him and Her crowded the house 10th. Without the semblance of a plot the piece is full of laughable situations. Sol Smith Russell 13th in Bewitched completely captured the audience with his quaint humor.

Item: Prof. H. A. Raymond, late musical director of the Wallace Villa co., is now at the head of the musical affairs of this house. His abilities are well known and with other strong additions the orchestra will rank favorably with any similar organization outside of the large cities.

ROCKFORD.

Opera House (C. C. Jones, manager): Thomas W. Keene in Othello to a good house 10th. Lotta in Pawn Ticket 210 delighted a good house 11th. She was ably supported by George C. Boniface, Jr., who made a hit as Montague Flash.

The Elks will give a banquet in honor of Nat Goodwin 21st.

LINCOLN.

Gillett's Opera House (R. C. Maxwell, manager): Gorman's Minstrels played to the largest house of the season 13th.

ELGIN.

Du Bois Opera House (Jencks and Taylor, managers): The Mattie Goodrich co. that was billed for the 10th failed to appear. Lotta drew a very large house 12th. T. W. Keene 17th.

The Elgin Mandolin Orchestra filled the Y. M. C. A. Hall the 14th, giving a most enjoyable concert.

DECATUR.

Smith's Opera House (F. W. Haines, manager): George H. Adams and Toma Hanlon, supported by a first-class co., presented He, She, Him and Her in fine style to a very large audience 12th. The McLean-Prescott co. played Merchant of Venice to a good audience 14th. The co. is a fine one.

GALESBURG.

New Opera House (W. F. Bailey, manager): The season will be inaugurated at this new house 18th. Rhea and her co. in Adrienne Lecouvreur.

QUINCY.

Opera House (P. A. Marks, manager): Conried's Opera co., which was to have appeared here 11th, has canceled the engagement, and will visit us the latter part of the month.

INDIANA.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Lillian Lewis came 10th for week and has been playing to overflowing houses, having turned away over 300 people on Thursday night, she being a great favorite with our amusement-lovers. Her support is most excellent and has been much improved and strengthened since her last appearance here, while the whole wardrobe is one of the finest ever seen in our little city.

People's Theatre (W. L. Richmond, manager): Maude Howe came 10th and played all the week, drawing large crowds. The co. gave good satisfaction.

LOGANSPORT.

Opera House (William Dolan, manager): Monte Cristo was presented very acceptably by Aiden Benedict and good co. to fair house 12th. Thomas W. Keene appears in Othello 18th. Season proper will open with McN., R. and A. Minstrels 21.

MUNCIE.

Opera House (H. R. Wysor, manager): The season at this theatre was opened by Aiden Benedict, supported by Frances Field, in the drama of Monte Cristo. A large audience was much entertained. (No date.)

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager) Skipped by the Light of the Moon to good business 12th. The performance is excellent.

HUNTINGTON.

Huntington Opera House (Emery and Rosebrough, managers): Fowler and Warmington's Skipped to fair house 11th. The co. gave general satisfaction.

Stetson's Uncle Tom's Cabin co. under tent drew large house 14th.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): This house has again undergone a change in its management. John C. Minton, who has managed the house for the past year, retires to devote his entire attention to his business as a music dealer, being unwilling to take a lease of the Opera House. R. M. Washburn, who is probably the oldest amusement caterer in the State, and who is known to the profession generally as well and favorably as any manager in the West, has leased the house for the coming season and will use his best endeavors to keep the Grand up to the high standard which it has attained in the past. Mr. Minton retires with the good will and well-wishes of every one with whom he had to do while connected with the theatre, having given the people of Burlington a brilliant and highly successful season. Mr. Washburn on the other hand enters upon his new but familiar duties with bright prospects and hearty welcomes from his old friends in the profession and the public. The Grand has been thoroughly overhauled and rejuvenated, and has had a complete set of new scenery put in during the Summer. The first regular attraction will be George H. Adams in He, She, Him and Her 14th.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): The season at this theatre was opened 8th by the Gorman Minstrels to a large audience. Skipped came 13th to fair business.

FORT DODGE.

Fessler Opera House (Guy T. Rankin, manager): Rentfrow's Pathfinders played to satisfactory business last week.

DUBUQUE.

Opera House (Duncan and Waller, managers): Nothing since the Deshon Opera co. Mattie Vickers is billed for 15th and Louie Lord for 17-18.

Items: James L. McCabe, formerly with the Mackabee Troubadours, a local co., will join Beach and Bowers' Oct. 1 at La Crosse.—The People's Theatre co. en route spent Sunday here.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Laura Dainty in May Blossom to fair business 11th.

IOWA CITY.

Opera House (J. N. Coldren, manager): Laura

Dainty in May Blossom pleased a fair sized audience 10th. Miss Dainty is excellent, but her supporting co., with one or two exceptions, is below mediocrity.

MARSHALLTOWN.

The Odeon (A. G. Glick, manager): This house was opened to the public 10th, when the Conried English Opera co. rendered The Gypsy Baron, and on the 11th Amorita. This co. is certainly one of the best and when they return they will always be greeted with a full house.

CLINTON.

Academy of Music (L. F. Benton, manager): Prof. Gentry, with his trained dogs, 13th, to excellent business. The children were delighted.

Davis' Opera House (Harry Tate, manager): The Buchanan Comedy co. packed the house last Monday night with paper and have done a fair business since.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): George H. Adams, in He, She, Him and Her, drew a big audience 14th and was cordially received.

DAVENPORT.

Burtis Opera House (W. K. Fluke, manager): G. M. Wood presented Dr. Jekyll and Mr. Hyde to a small house 8th. His interpretation of the part is poor, his change being suggestive of that of the regulation detective. The Deshon Opera co. gave good entertainments all last week to very satisfactory monetary results.

Turner Opera House (Charles T. Kindt, manager): Laura Dainty played to fair houses 8-9 and Sunday matinee.

Items: Kittie Marcellus, formerly with the Bennett and Moulton co., joined the Deshon co. here.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Charles A. Loder's Hilarity co came week of 3d, doing a fine business with State Fair patrons.

Foster's Opera House (Wm. Foster, manager): John Dillon in Wanted the Earth and Skyscraper week of 3d to packed houses.

Capital City (R. C. Ross, manager): Rentfrow's Pathfinders came week of 3d, doing the best week's business ever done in the house. Gave complete satisfaction to patrons.

WATERLOO.

Brown's Opera House (Charles Brown, manager): Charles Loder in Hilarity held forth in the Eastside house 12th to a large audience, and his support is complemented more than the star by local papers. Mattie Vickers opened the Westside house 14th to a large and fashionable audience, notwithstanding the inclement weather. The play, star and support were very severely criticised by a disappointed audience.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Little's World to full house 10th. The scenic effects have been greatly improved since last here. The audience was well pleased.

SIOUX CITY.

Peavey Grand (W. I. Buchanan, manager); The Natural Gas co. booked for this house Oct. 3-4 will not appear and Mattie Vickers holds the boards instead. The former co. could only play one night and the management does not want any open time during the Corn Palace.

Items: That Sioux City is a good show town the appearance of our theatres this Winter will attest. The Academy is undergoing extensive and elaborate improvements, and the Peavey Grand when completed will have cost over $150 000. This house, which as has been before stated, will be opened Sept. 24th, is an elegant five-story brick building located on the corner of Jackson and Fourth streets in the very heart of the city. The auditorium is on the ground floor and there are two galleries. The furnishings, trimmings, scenery and stage machinery will be as fine and complete as anything that can be found in the large city theatres. The stage is larger than the average, and the house will seat about fifteen hundred.

CRESTON.

Creston Opera House (J. H. Patt, manager): Katie Putnam co. in Old Curiosity Shop 8th, drew good house. Miss Putnam in the dual role of Little Nell and The Marchioness did excellent work, sustaining both characters with pleasing ability. Allen Dimond as Quilp, and W. C. Crosbie as Dick Swiveller, also deserve mention.

Grenier Brothers' Circus and Menagerie is the only amusement for this week.

SOUTH BEND.

Good's Opera House (J. V. Farrar, manager): The Casino Opera co. came to good business fair week, 10-15.

KANSAS.

HORTON.

Opera House (W. H. Kemper, manager): J. H. Halladay's "refined" Colored Minstrels played to packed house 8th and gave entire satisfaction. Spooner Brothers' Comedy co. closed a week's engagement. They played to a full house every night. Everybody pleased.

Item: Manager Kemper has remodeled and repainted the Opera House.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): The Buckeye, with Lizzie Evans as Mary Jane, had a fine house 13th. The play was voted the best that Miss Evans has ever given us. Her support is above the average. Keep It Dark is handsomely billed for 18th.

Barnum's Circus did an immense business 11th.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): Lizzie Evans in The Buckeye delighted a large house 12th. The play is natural and amusing, and is decidedly the best Miss Evans has yet been seen in. It was interpreted by an excellent co.

FORT SCOTT.

Opera House (W. P. Patterson, manager): A R. Wilber's co. appeared in repertoire all last week to standing-room every night at twenty, thirty and fifty cents.

PARSONS.

Edward's Opera House (L. L. Baird, manager): The Scarecrow, booked for 22d, has canceled. John Dillon 27-28.

KENTUCKY.

BOWLING GREEN.

Potter's Opera House (Potter Brothers, managers): Weston Brothers' Comedy co. appeared 6-8 to very good business despite the inclement weather that prevailed during their engagement. New Orleans Juvenile Opera co. to very fair business 10-11.

Item: The two new curtains, scenery, frescoing and other artistic decorations of the Potter are very handsome.

LEXINGTON.

New Opera House (Scott and Mann, managers): Goodyear, Cook and Dillon's Minstrels gave a satisfactory entertainment to a large audience 12th.

MAINE.

PORTLAND.

Theatre (C. A. Newell, manager): The Howard Athenæum Specialty co. gave the finest variety performance Sept. 12-13 that was ever seen in this city, and the foreign artists secured by Manager Harris are beyond question simply wonderful and some of them marvelous.

City Hall: Herne's Hearts of Oak played to hundreds of empty benches 14-15 and gave the worst show ever seen on this circuit.

Items: The advance sale of seats for the Stockbridge Course, which opens Oct. 19th with the Bostonians, was very large and almost $5 000 was taken the first day.—Shadows of a Great City booked here 17th did an enormous business in Lewiston Fair week.—Stetson's Opera co. is to be seen here in Ruddygore and Mikado shortly, and later in the season produce Gilbert and Sullivan's new opera.—O'Neill in Monte Cristo 24-25.—Arthur Wilkinson sails for Europe shortly, where he will study during the Winter.—Prof. Crouch, the venerable author of Kathleen Mavourneen, is visiting friends here.—Erminie will be done here by the Casino co. in the Stockbridge Course.—The Bostonians will produce Dorothy during their engagement here.—Manager Harris has reason to feel proud of his specialty co. this season.

BRUNSWICK.

Town Hall (E. A. Crawford, manager): Herne's Hearts of Oak 10th, to fair business.

BATH.

Alameda Opera House (T. H. Clark, manager): Herne's Hearts of Oak to a top-heavy house 8th. Little Edith and the baby are the features.

BIDDEFORD.

City Opera House (Fred Yates, manager): Pat Rooney Comedy co. in Pat's Wardrobe to a crowded house 10th. Three Blind Mice followed 13th to fair business. Barlow Brothers' Minstrels to a small audience 15th owing to a political demonstration in the city.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Martin Hayden co. in The Boy Hero 11-12 to fair business. The play is a melodrama of some merit and was well received. Next, Agnes Wallace-Villa Comedy co. in Caught by a Telegram.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The Kindergarden played to good-sized audience 12th.

MARLBORO.

Atkinson's Comedy co., of Boston, gave a splendid performance of Peck's Bad Boy 12th. The cast is the strongest he has yet had. Large house; good satisfaction. Over the Garden Wall 19th; the Dalys in Vacation 22d.

HOLYOKE.

Opera House (Chase Brothers, managers): Robert Mantell was greeted by a large and enthusiastic audience 7th in Monbars. The star has a piece which has deserved all the popularity it has attained.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Si Perkins did a fair business 11th. Lulu Smith, who is shortly to join Augustin Daly's co., had a benefit 13th in Erminie, assisted by local talent. She was very pleasing in the title role. Three Blind Mice played to small house 15th. Moulton's Comedy co. 17th, week.

Music Hall (A. V. Partridge, proprietor): The Dalys packed the house 14th. Vacation is good for a number of seasons yet. Over the Garden Wall 15th.

LAWRENCE.

Opera House (A. L. Grant, manager): Dalys in Vacation to very good audience 10th. Three Blind Mice to very poor house 12th. Billy Rice seems to be as much at home in comedy as in minstrelsy. Frank Howard and J. W. Myers sang very finely. Sally Cohen was as bright as ever. The balance of the co is very good. Pat Rooney in Pat's New Wardrobe to fair business 14th.

NORTHAMPTON.

Opera House (William H. Todd, manager): The Kindergarden played to a fair house 13th.

FITCHBURG.

Whitney's Opera House (C. H. Dunn, manager): Three Blind Mice to fair business 10th. Our Picnic to small house 14th.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The new play, Her Husband, was given 10-11, with Florine Arnold as the star, to unsatisfactory business. The first three acts of the play are weak, but the last is very good.

LYNN.

Music Hall (James F. Rock, manager): Bennett and Moulton Opera co. last week in repertoire to large and delighted audiences.

Proctor's Theatre (A. H. Dexter, manager): Dan Mason and an excellent co. in Over the Garden Wall to good business 10-12. Jennie Calef in repertoire to fair sized houses 13-15.

Items: T. J. Cash, late of Buffalo Bills' Wild West, is advertising agent at Proctor's Theatre.—Manager Rock's Star Course will open next month.—Jerry Grady, of Jennie Calef's co., was presented with a gold-headed cane 13th.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Peck's Bad Boy to small business 10th. The Dalys in Vacation had a fair house 11th. Si Perkins to satisfactory business 13th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Florine Arnold, in Her Husband, appeared before a small audience 12th. The play is strained, and contains little of the dramatic force required for a successful road piece. Miss Arnold in a more suitable character would make a hit. Peck's Bad Boy had a good house 14th.

Liberty Hall Theatre (William E. White, manager): Our Picnic the first three days and Marlande Clarke for the balance of the week did a good business. Mr. Clarke made a very favorable impression in the title part of Dr. Jekyll and Mr. Hyde. Claire Scott 17-19.

BROCKTON.

City Theatre (W. W. Cross, manager): Frank Jones as Si Perkins did a good business 12th. Master Ryan, the boy dancer, made a hit. Peck's Bad Boy had a fair house 15th.

Item: A Possible Case will be presented by the Union Square Theatre co. all Thanksgiving week.

HAVERHILL.

City Hall (James F. West, manager): A. M. Palmer's co. played Jim the Penman to the largest house of the season 14th. Howard's Specialty co. to fair-sized audience 15th.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Atkinson's Peck's Bad Boy amused a good-sized audience 13th.

AMESBURY.

New Opera House (C. W. Currier, manager): Pat Rooney co. to a fair house 12th. Co. first-class and gave satisfaction. Jim the Penman to a full house 15th. Jennie Eustace played the role of Nina in a very acceptable manner. James O'Neil 21st.

Items: Manager Currier's father died in Chicago last week.—G. E. Sanderson, of the Elmwood Opera House, S. Framingham, witnessed Jim the Penman.—Gorman and Harrington's co. open at Lowell, Oct. 11.

MICHIGAN.

DETROIT.

White's Grand Opera House (Charles O. White, manager): Zozo was the attraction first half of last week. It did a satisfactory business. Jacques Kruger and Tellula Evans in His Royal Highness played to satisfactory financial results the balance of the week.

Detroit Opera House (C. J. Whitney, manager): Grandfather's Clock ran to slow business for three nights last week. Rhea and her co. to fair business balance of the week. This week Robert Downing.

Casino Theatre: The Water Lilies' comb. bloomed last week to large and well pleased audiences. This week Wesley Brothers' Big Specialty co.

JACKSON.

Hibbard Opera House (R. W. Murphy, manager): Ida Van Cortland co. in Queena opened a four nights' engagement to a large house 10th. Grandfather's Clock, 14-15.

Assembly Opera House (N. G. Davis, manager): A. O. Miller in the Three Widows to fair business 11th.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Crowell's Ideal co. occupied the boards during the past week, opening to a good house with Furnished Rooms. During the balance of the week they played My Husband, Kathleen Mavourneen and Maud's Peril to light business. Florence Hamilton plays the leading role and shows spurts of talent that places her pre-eminent at times. The rest of the co need a thorough overhauling. His Royal Highness 20th.

KALAMAZOO.

Academy of Music (J. W Slocum, manager): Rusco and Swift's U. T. C co. had a good house as usual 13th. The performance was better than the average.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): Under the Lash, with Walter Sanford as the star, to a fair sized audience 13th. The co. was well received, and gave entire satisfaction. The honors were about equally divided between Mr. Sanford, as the messenger boy, and Lillian Bickford, as the blind girl, which was an exceptionally fine piece of work on the part of that lady.

GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): Bartholomew's Equine Paradox played all last week, and, although the merit of the performance was undeniable, the business done was unsatisfactory. Gilmore's Twelve Temptations this week.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Nat C. Goodwin presented Lend Me Five Shillings, Turned Up and Confusion to large business last week.

People's Theatre (L. W. Walker, manager): A Woman of the People was presented last week in commendable style, drawing good houses. The piece was finely staged. Loduski Young was the central figure as Marie, and her performance was an artistic success.

Olympic Theatre (W. T. Wells, manager): The Imperial Burlesque co. presented The Sleeping Beauty and a good line of specialties to fine business all last week.

Items: This has been a gala week in St. Paul.—The State Fair opened 10th, and proved a great success. The principal streets were brilliantly illuminated, and bands were stationed at every other block enlivening the scene.

The Opera House sale was consummated on the 10th. Lotta has purchased it. The price paid is $142,500. John Crabtree is the agent in the transaction. Mrs. M. A. Crabtree arrived in St. Paul on the 9th, and all vouchers will be returnable to Mrs. Crabtree from the 11th. There is every prospect that this will prove a very good investment to Lotta.

ROCHESTER.

Clark's Opera House (R Milo Jacks and Son, managers): Everybody was delighted with Mattie Vickers, as Jack, in her new comedy entitled Jacquine, or Paste and Diamonds, 9-10.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Thalia Dramatic Society in Pearl of Savoy (German) 3d to a $175 house.

MISSOURI.

KANSAS CITY.

Warder Grand: The dramatic event of the season was the Booth-Barrett engagement of six nights and matinee. The theatre has been crowded every evening, the seating capacity being 3,000. The climax was reached on Thursday night, when Hamlet was produced. Five hundred people stood up and witnessed the performance, and hundreds were turned away from the doors. The aggregate receipts of the week will be between $28,000 and $30,000. The repertoire of the week was as follows: Monday, Julius Cæsar; Tuesday, Merchant of Venice; Wednesday, Othello; Thursday, Hamlet; Friday, Merchant of Venice; Saturday, Othello; matinee, Julius Cæsar. The engagement has proved to be a series of triumphs for the illustrious tragedians, and has added fresh laurels to their brows.

Coates': The Kitty last week.

Gillis: The Arabian Nights, fresh from Chicago triumphs, opened Monday and played a good week's engagement. The spectacle was cordially received and applauded. The dolls' quadrille made a hit. The scenery and mechanical apparatus, steam curtain, etc., were well received.

Ninth Street Theatre: Gus Williams, the ever popular comedian, has played a big week's engagement in Keppler's Fortunes.

Items: Thomas T. Boyd, manager of Boyd's Opera House, Omaha, has been in the city attending the Booth-Barrett performances.—J. W. Kinney has been in the city in the interest of Conried's Opera co.—Charlie Thomas, associate manager of the Gillis Opera House, is riding a bicycle now.—Mr D. Austin Latchaw has been appointed treasurer of the Warder Grand. He is a well known amateur actor of ability.—The Delsarte Club will present As You Like It this Winter at the Warder Grand. A beautiful and accomplished young society lady will essay the role of Rosalind.—The stage settings and scenery of the Booth-Barrett engagement were subjects of much favorable criticism. They were the work of Claude L. Hogan, of the Warder Grand.—The Merchant of Venice will be produced for an eight weeks' engagement by Booth and Barrett during the present season.—What they said of the Warder Grand: Barrett: "There has been a grand transformation here. It is a superb theatre." Booth: "This looks something like a theatre."—The Warder Grand drop-curtain is conceded to be the finest in America. The subject is the meeting of Antony and Cleopatra.—Manager Buford, of the Warder, was all smiles on opening night.—Col. Warder, proprietor of the Warder Grand Opera House was the happiest man in this city on Monday evening.—Manager Buford has retained M. M. Heathfield at the main door, and is to be congratulated, as Mr. Heathfield is one of the most popular gentlemen connected with theatres here.—Frank Plaisted is at the Gillis Opera House door again.—Nelson T. Haynes is again at the Coates door. "Haynesy" is a fixture there.—The firemen's scene in Gus Williams' play, Keppler's Fortunes, took immensely with the visiting volunteer firemen.—The Elks held an open session Friday evening in honor of Gus Williams, a prominent member of the organization.

SPRINGFIELD.

Perkins' Grand (P. B. Perkins, manager): Martin Golden closed a very successful week's engagement 8th, playing to well filled houses, and giving general satisfaction. Richards and Pringle's Georgia Minstrels played to fair houses 10-11.

COLUMBIA.

Haden Opera House (I. E. Coumbaugh, manager): The tragedians, Thomas E. Garrick and John M. Sturgeon, have been entertaining large audiences during the past week. The work of these gentlemen is of the highest order. The supporting co. good. Miss Collier, the leading lady, is the daughter of Edmund Collier. Next attraction Ranch King co. 18.

MISSISSIPPI.

VICKSBURG.

The Huntley-Gilbert comb. closed a very successful week. (No date.) Mr. Gilbert is to be congratulated on securing such a fair troupe. Wilson Minstrels will be the next attraction Oct. 10.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thos. F. Boyd, manager): Has been closed past four nights and matinee. W. T. Bryant in Keep it Dark Sept. 14-15. Last half of week Mlle. Rhea in Much Ado About Nothing, Adrienne and An Unequal Match.

Grand Opera House (Crawford and McReynolds, managers): J. Z. Little in The World to paying business 11-12.

Eden Musee (Lawler, Sackett and Day, proprietors): Well frequented last week.

People's Theatre (J. Z. Sellon, manager): A successful week.

GRAND ISLAND.

Burtenbach's Opera House (Steve Reynard, manager): Andrews' Dramatic co., in Rip Van Winkle, played to good business here 14th. Katie Putnam, in Erma the Elf, 19th.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): The house has been closed for the past week, but opened again with Katie Putnam 17-18.

Barnum's Circus exhibited to the largest crowd ever in Hastings on the 7th. It is estimated 25,000 people saw both performances.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Barlow Bros.' Minstrels 12th, to a rather light house. Some of their specialties were excellent. The Three Blind Mice co. 14th, to very good business. Some of the best talent on the road is engaged in this co. The singing was very fine. Howard, Shepard, Meyers, Sally Cohen and Ada Jones were all severally encored. In the minstrel performance introduced incidentally in the third act Billy Rice outdid himself. The jokes were new and he completely captured the audience. Next week, Dalys in Vacation, and James O'Neill in Monte Cristo.

NASHUA.

Theatre (A. H. Davis, manager): The season was opened by A. M. Palmer's Jim the Penman co. to a large and fashionable audence 11th. The performance was entirely satisfactory.

Items: Geo. W. Brown succeeds Geo. Swain as manager of the Opera House, and the season will open 24th with The Postage Stamp co.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Three Blind Mice proved to be a very good comedy of the light musical order, and drew a fair house 11th. A. M. Palmer's Jim the Penman co. filled the house 12th. Proctor's Comedy co. gave a fair performance of Over the Garden Wall to light house 14th.

DOVER.

City Opera House (George H. De Meritt, manager): The inimitable Pat Rooney, with excellent support, convulsed a large audience in Pat's New Wardrobe 11th.

EXETER.

Opera House (J. D. P. Wingate, manager): Si Perkins pleased a large audience 10th. Since last season quite a number of changes have been made in the piece. Pat Rooney came 13th to small house. Chanfrau in Kit, 17th.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Henry E. Dixey and his fine co. in Adonis packed the house on the 13th on every floor, and the large audience greatly enjoyed the mirth-provoking dances, songs, marches and other specialties introduced in the burlesque dream. Mr. Dixey's imitations of Irving as of yore called forth rounds of applause.

SOMERVILLE.

Mirror Hall: T. H. Winnett's co. in Passion's Slave satisfactorily filled the date of 15th.

Item: Seymour-Stratton co. at Somerset Hall this week.

NEWARK.

Miner's New Theatre: The World Against Her was produced at Miner's Theatre 17th by Kate Claxton, supported by Charles Stevenson and an excellent co. The play is well put on the stage, and the cast includes many well known and favorite players. It will remain the balance of the week. Next week, The Stowaway.

H. R. Jacobs' Opera House: Gray and Stephens' comb. Monday evening in Without a Home, and notwithstanding the severe storm was greeted by a crowded house. The play is quite sensational and afforded numerous opportunities for displaying the sagacity of Mr. Stephens' wonderful troupe of trained dogs. The same play will be presented Tuesday and Wednesday evenings. For the balance of the week the same co. will appear in The Old Oaken Bucket. Sanger's Bunch of Keys next week.

Waldmann's Opera House: Hyde's Big Speciality co are the attraction this week and the performance contains many novel and interesting features.

PATERSON.

Jacobs' Opera House: The Wages of Sin the first three nights of last week to good houses. Co. gave good satisfaction. The Col. Sellers co. was booked for the balance of the week, but they failed to come, and the house was closed. This week, Passion's Slave; next, Corinne co.

People's Theatre (Fred. A Thomas, manager): Across the Continent was presented by a good co. and drew good houses first three nights of last week. Duncan Clarke's Female Minstrels opened to a packed house. Before the performance was half concluded Manager Thomas decided to ring down the curtain, which he was justified in doing, as the entertainment was one of the worst ever given before a Paterson audience. This week, George Atkins in Checkered Life and The Ranchman; next week, Foreman and Morton's comb.

NEW YORK.

ALBANY.

The regular season at the Leland was inaugurated on the 10th with the appearance of May Wilkes in Gwynne's Oath. The audience was of fair dimensions, but decidedly uncritical, and in fact, a by no means representative assemblage. The result was that the star and play were received with considerable injudicious enthusiasm. Not that Miss Wilkes is devoid of ability, but that she is very crude, and plays as if the part had not been acquired through any mental process. In other words, her portrayal is of the hackneyed and conventional style, and yet suggests that with more schooling, and if permitted to follow out her own conceptions, she would be vastly improved. The play is a good one from an actor's standpoint, and that is the best that can be said of it. The support was mediocre, and in several instances bad, with the exception of Isabella Irving and Ernest Tarleton. After a preliminary canter through several New England towns, John Wild and his Running Wild opened here last Thursday evening. As a specimen of dramatic literature it is not likely, in its present shape, to shed much lustre on its authors, Charles T. Vincent and Kenneth Lee. It is a dreary effort that lightens a trifle in the last act through the work of the cast, while the introduction of several musical numbers fail to catch on, for the very good reason that none of the co. can sing. The only point that did succeed in waking up the audiences was a campaign song given by two young ladies representing the two great political parties, and that was appreciated not by reason of its merit, but because of its reference to the all-absorbing political questions of the day. The houses fell off steadily after the first night. In His Power was received by a rather small audience on Monday of the current week, owing largely to a very stormy night. The play is sombre to a degree, but was made very acceptable by the well-directed efforts of the cast, headed by Miss Malarini as Marie. Rosina Vokes is underlined for the latter half of the week.

At Jacobs and Proctor's Theatre Romany Rye did the usual large business at this house last week, and was well received by its patrons. Hoodman Blind opened current week and drew a big first-night house.

WATERTOWN.

City Opera House (E. M. Gates, manager): Fair week was opened 11th by Mantell in Monbars to only ordinary business, due to number of other attractions and the fact that the play had already been seen twice here. Costumes are rich and elegant, but co. is not up to Mantell's usual support. Mayo in his beautiful play, Nordeck, drew well 12th. The star was obliged to respond to curtain calls. Support good throughout. Adelaide Fitz-Allen's finished acting is especially worthy of mention. Maude Banks in Ingomar and Lady of Lyons, supported by E. J. Buckley, drew large houses 13-14. The pieces were well mounted and costumed. The co. is weak.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Caspar the Yodler, with Chas. T. Ellis in the title role, attracted very large audiences all last week. The supporting co. was very good. This week The Kimball Merriemakers in Capers; next The Romany Rye.

Grand Opera House (P. H. Lehnen, manager): Robt. Mantell appeared in Monbars 13-15 to fine houses. Mr. Mantell made much of the character he assumed and was repeatedly called before the curtain. He is an actor of the first rank and has made a decidedly favorable impression here. The support given him by his co., we are compelled to say, was with a few exceptions lamentably weak. Henry Vernon, as Laurent, is not adapted to the role, although he struggled hard to make it effective. The Diane of Mabel Amber was commenable. The Florences 24-26.

Items: Auction sale of seats for the opening of the new Lyceum, Oct. 8, will take place this week. Everything points to a lively competition for first choice.

BUFFALO.

Academy of Music (Meech Brothers, managers): Rhea's engagement 10-12 was a very profitable one, the house being crowded at every performance. May Wilkes followed with Nelson Wheatcroft's new piece, Gwynne's Oath, playing to large audiences. Two new pieces, His Royal Highness and Donnelly's Fashions co. divide this week.

Court Street Theatre (H. R. Jacobs, manager): Tony Pastor and his excellent variety co. more than packed this house last week. It was the rule to turn away people. One of the Bravest opened 17th.

All the other theatres open their doors this week, with regrets that they were not able to do so last week (Fair week).

Corinne Lyceum offers Monte Cristo Jr., with Corinne in the title role. Bunnell's has Dick Turpin's Ride to York to inaugurate that house, and the World's Star Specialty co. will furnish amusement at the Adelphi.

CORTLAND.

Cortland Opera House (Robins and Vail, managers): Frank Mayo played last Monday to a very large and well pleased audience.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Mantell in Monbars was greatly admired by a fine audience 12th. Pat Muldoon co. to fair house 13th. Frank Mayo in The Royal Guard 14th, giving entire satisfaction.

AUBURN.

Academy of Music (E. J. Matson, manager): Pat Muldoon's Comedy co. drew a good house 12.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Robert Mantell in Monbars played to packed house 10th.

Item: Jacobs and Proctor's Grand Opera House was entirely consumed by fire Sept. 13 at 3 A.M. Kimball and Jacobs' Merrimakers were playing Capers, and after the performance (12th) everything was apparently in the usual good order. The cause of the fire is unknown. The total loss is $100,000. The Merrimakers lose about $5,000 worth of costumes, etc. Harry Le Clair, the female impersonator, lost a fine wardrobe and a diamond ring. Performances were given 14-15 at the Alhambra Rink Theatre, the first being a benefit for the actors, which was liberally attended. The Grand is to be immediately rebuilt on the ground floor, and it is expected will be finished Jan. 1. From Sept. 24 until the new theatre is done engagements will be filled at the Alhambra. The Grand was owned by Moore and Lynch, two capitalists of this city.

PORT JERVIS.

Opera House (George Lea, manager): Peck and Fursman's Uncle Tom's Cabin with the Hyer Sisters to full house 13th. They gave excellent satisfaction, the Hyer Sisters being a great attraction.

OLEAN.

Opera House (Wagner and Reis, managers): Dore Davidson, ably supported by Ramie Austen and a good co., presented Dr. Jekyll and Mr. Hyde 13th to a large and enthusiastic audience. Mr. Davidson received curtain calls at the close of the second and fourth acts. The play has been materially improved since its production here last season. Hi Henry's Minstrels attracted a large house 15th, and gave entire satisfaction. Frayne's Si Slocum 21st.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The City Guard's Band gave another of their popular dime concerts to a crowded house 8th. John D. Griffin played The Corner Grocery to a full house 12th, and though suffering with a severe cold, he was received with great enthusiasm, and deserved the highest praise for his excellent work.

ELMIRA.

Opera House (W. E. Bardwell, manager): Dore Davidson, as Dr. Jekyll and Mr. Hyde, appeared to fair business 12th. Fashions 18th.

Item: W. C. Potter, of New York, formerly MIRROR correspondent at Staunton, Va., and Elmira, N. Y., is visiting in the city.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Thos. Muldoon Irish Comedy co. gave a creditable performance 11th.

CANANDAIGUA.

McKechnie's opened 17th with Prevenau and Moore's Specialty co.

Item: John Remington, of this town, is manager of Goodyear, Cook and Dillon's Minstrels.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Old Put had a light house 11th. Peck and Fursman's U. T. C. co. came 15th, matinee and evening, to fair business.

Item: Little Florence Brockway made quite a bit as the little drummer girl in Old Put.

HUDSON.

Opera House (E. Waldron, manager): Si Plunkard drew good house 15th. New business, such as proves a drawing card, has been added to the piece since last season and makes it the best of its kind ever seen here. J. C. Lewis as Si Plunkard won much applause. Over the Garden Wall 22d.

NORTH CAROLINA.

RALEIGH.

Metropolitan Hall (C. D. Heartt, manager): Newton Beers in Lost in London opened the season at this house 6th to a large audience.

DURHAM.

Stokes Opera House (J. T. Mallory, manager): Alberta Gallatin in Ingomar 13th to fair house. Miss Gallatin is a charming actress. Here efforts were rewarded with much applause and numerous calls before the curtain.

OHIO.

COLUMBUS.

Metropolitan Opera House (C. A. and J. G. Miller, managers): Hallen and Hart's Later On did good business all last week. This week Held by the Enemy.

Grand Opera House (Miller Bros., managers): Skipped had a fair week.

Casino (H. B. Keller, manager): The MacCollin Opera co. is not doing as well as they deserve. Iolanthe and Bohemian Girl were given in good style the past week. They remain two more weeks.

Items: Eichenlaub's the World and Wonderland Museums and the People's are all doing fine business.—Prof. Morris, with his dogs and ponies, is holding forth under canvas this week.—The Last Days of Pompeii is a big success, and attracts immense crowds every performance.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): During the past week we have had Augustin Daly's spectacular play of Under the Gaslight, and Jane Coombs in Dickens' Bleak House. The former entertainment drew a good-sized audience while the latter had a fair house. Miss Coombs in leading roles of Bleak House pleased her audience, and the supporting co. was very good.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): Cora Van Tassell to fair business 10th. Her new play, Sweet Sixteen, is badly constructed, and will have to be almost entirely rewritten before it will be a go. Nellie Free, in Silver Spur, to a fair-sized audience 11th. Mansfield and Knight's Dramatic Specialty co. in the 13th, to a slim audience. The performance was so bad that it was really laughable. May the gods deliver us from any more of this sort! Zozo pleased a large audience 14th.

Items: Managers Rogers is ill at his home in Milan, Ohio.—Robert Pearl is the new business manager of Faurot's this season.

NEWARK.

Opera House (J. H. Miller, manager): Reinhart co. gave Bon-Bons to fair house 15th.

ZANESVILLE.

Shultz' and Co.'s Opera House underwent the annual Summer renovation, and now presents a freshened, bright and orderly appearance, comfortable alike to the player and playgoer. The tenth season was inaugurated on Thursday of Fair week by Thomas W. Keene, who appeared in his favorite role of Richard III., and the large audience present witnessed the fortunes and misfortunes of the crook-backed fiend with genuine satisfaction. Gillette's Held by the Enemy followed 8th; the house was not crowded, but the audience was highly edified at the realistic representation of that thrilling drama. There have been a number of changes in the cast since last season, but the play is admirably presented. James Connor Roach, in Dan Darcy, made his first appearance in our town 10th. Dan Darcy proved to be much above the average Irish drama, was agreeable and entertaining and pleased well the small audience present. A return date has been booked.

NORWALK.

Gardiner's Music Hall (S. S. Levey, manager): The Baldwin and Melville comb. appeared last week in repertoire to crowded houses, it being the opening attraction, and also Fair week.

WAPAKONETA.

Timmermeister's Opera House (C. W. Timmermeister, manager); Nellie Free opened the season at this theatre 11th to good business. Cora Van Tassel 14th.

AKRON.

Academy of Music (W. G. Robinson, manager): Cora Van Tassel in Sweet Sixteen opened the season at this house 6th to fair business. A first-class co., under the management of P. T. Turner, gave the finest production of Under the Gaslight ever seen in this city last week. The attendance was not as large as the co. deserved. Jane Coombs, booked for the 12th, did not arrive in time to give a performance on account of the train due here at 7:30 P. M. having been three hours late.

Items. The McCollin Opera co. will be with us Fair week, Oct. 1-7.—Jules Mengensdorf, ex-treasurer of the Academy, has accepted the position of treasurer of the Park Theatre, Cleveland, O.

GALLIPOLIS.

The New Danites, by home talent, was presented 14th at the Opera House, under direction of Oscar Eagle.

LANCASTER.

Chestnut Street Opera House (Frank Matt, manager): Muldoon's Picnic 7th to a packed house.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): The season at this theatre opened with Two Old Cronies to a $250 house 3d.

MANSFIELD.

Opera House (Miller and Dittenhoefer), managers): A small but appreciative audience witnessed an excellent performance by Helen Blythe in Catherine Howard 14th.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Helen Blythe came to good business 12th.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): Nellie Free in the Silver Spur played to a good house 13th.

Davis' Show Ground: Waite's Pavilion Theatre co. ends an engagement to-night of four consecutive weeks to unprecedented business.

IRONTON.

The New Masonic Opera House (B. F. Ellsberry, manager): The inaugural performance of this theatre will be given by Lillian Lewis on the 24th.

Items: Harry Pease, a well known old-time actor, is visiting friends in this city.—Harry Grimes, the popular manager of the Portsmouth, O., Opera House, promises to head a large theatre party from Portsmouth on the occasion of the opening of the New Masonic.

HAMILTON.

Music Hall (Hatzfeld and Morner, managers): Ivy Leaf to fair house 8th. Nellie Free in Silver Spur to good business 9th. Stayner comb. to satisfactory results 10th. Jane Coombs 15th.

DAYTON.

The Grand (Reist and Dickson, managers): Cora Van Tassel 12th in Sweet Sixteen to poor business. James C. Roach 13th in Dan Darcy. The star made a very favorable impression. He was repeatedly called before the curtain. The co. is one of the best that has been here this season. Zozo disappointed a large audience 15th. Half of the scenery was missing.

LEETONIA.

Forney's Opera House (Forney and Scobry, manager): Al G. Field's Operatic Minstrel came to good house 8th.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): The Grismer Davis comb. week of 3d in The World Against Her to good business. The co. is a good one, and the favorites are continually improving in the various characters assumed by them. They have concluded to remain one more week and will play Forgiven. The advance sale is large, and they will no doubt pack the house their second week. Manager Howe informs me that ground will be broken for the new theatre in about thirty days.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Dr. Jekyll and Mr. Hyde was the attraction 16th, and drew a small house. Dore Davidson and Ramie Austin were the stellar lights, and gave a most acceptable rendition of their parts, but the audience was not appreciative, and accorded but a paucity of applause. The play does not carry out the plot of the novel, and in that respect was unsatisfactory. Lilly Clay's Gaiety co. to very good business 12th. C. L. Andrews' Michael Strogoff co., to fair business 14th. A Grass Widow was presented 15th to a small audience. The performance deserved a better attendance.

ERIE.

Park Opera House (Wagner and Reis, managers): Dore Davidson and Ramie Austin in Dr. Jekyll and Mr. Hyde, 15th, to fair business.

People's Theatre (H. V. Claus, manager and proprietor). This pleasant little place of amusement opened its doors to the public for the first time, last week, with the Edwin Southen co. The Railroad of Life, Silver King, Risen from the Ashes, Josh Whitcomb, Davy Crockett were some of the pieces played through the week. Edwin Southen seems to be a pirate of the first water, and he acknowledges it with quite a charming candor. The co. was good for its prices.

ALLENTOWN.

Music Hall (A. S. Grim, manager): Siberia drew a fair-sized audience 11th. The co. is strong and gave an excellent performance. Passion Slave to medium business 13th. The performance and co. were very good. Fashions came 14th. The play is full of humor, and, as presented by this excellent co., highly pleased the small but enthusiastic audience. Moore and Vivian in Our Jonathan 15th, to fair-sized audience. They gave an enjoyable performance.

DANVILLE.

Adams and Cook's Dramatic co. closed a successful engagement 15th, in Dr. Jekyll and Mr. Hyde.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Prof. Lowanda's Gift Show 14-15, to big business. T. Cummings' Around the World in Eighty Days, 25th.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Fashions, a satire on society, under the management of Simmons and Donnelly, gave a very fine entertainment 11th to fair business. The manager has secured a return date in January.

ASHLAND.

Opera House (T. F. Barron, manager), Lillian Kennedy co. closed a week's engagement 15th, having played to packed houses nightly. The plays were good and well given, and the costumes beautiful.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Hi Henry's Minstrels drew a large audience 12th.

PHILIPSBURG.

New Opera House (A. B. Herd, manager): Passion's Slave, which was to have appeared on the 15th, did not arrive, as the agent for the co. had located Philipsburg, Pa., some where in the wilds of New Jersey. [Phillipsburg, Warren Co., N. J.—ED.]

BEAVER FALLS.

Opera House (C. B. Foster, manager): Al. G. Field's Minstrels opened this house 10th to large audience. The military first part was a special feature.

BUTLER.

Opera House (John S. Campbell, manager): The

[CONTINUED ON EIGHTH PAGE.]

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Arnott Co., Louise
Andrews, Chas.
Abell, Floride
Benedict, Arden
Bryton, F.
Bird, Edith
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Charles, Mark
Crabtree, Lotta
Cole, Edward C.
Claxton, Kate
Curtisse, Blanche
Desmond, Helen
Dockstader, C. R.
De Wolf, Lillian
Davenport, Fanny
Durham, Sidney
Dow, Ada
Delhaur, Wm.
De Schmidt, Louis
De Bar, Blanche
Drew, M.
Darcy, Fred
Doherty, W.
De Rythe, Julie
Dalton, Harry
Eilick, John
Elliott, W. T.
"Exchange"
Eldridge, Lillie
Emmet, J. K.
Ebert, Helen L (Due soc.)
Elsler, Harry
Fancett, Owen
Fleming, Clarence
Fleming, W. J.
Fraser, Knowlan
Fort, James
Farrell, J. J.
Ferance, L.
Grady, Albert
Gillette, Fanny
Grove, Ernest L.
Heavy, A. J.
Husted, H. E.
Henry, Mrs. F.
Hanley, L.
Hyden, Lou.
Holloway, W. H.
Hall, Josie
Hall, J. C.
Howard, Susie
Hadley, Lilian
Hickey, J. M.
Hicks, C. H.
Hanchett, D.
Huntley, Arthur
Irving, Phil. H.
Jarbeau, Vernona
Janauschek, Mme.
Knowlton, Georgie
Kenney, Mr.
Keane, Jos. H.
Kennington, George
Kellogg, Gertrude
Kidder, F. E.
Larrabee, L. L.
Lykens, W. L.
Latour, Madam
Laine, J. H.
Lansing, W.
Lewis, Horace
Laurence, Fred.
Listor, H. J.
Leland, Matt
Leonard, Jennie
Martinez, Dickie
Murphy, M. J.
Myers, H. J.
Mitchell, Maggie
Mestayer, W. A.
McDowell, M.
MacDonald, P. A.
Mullay, J. C.
MacCollin, A. W. F.
Miller, Leslie
Morris, Clara
Mackey, J. A.
Mills, Geo. C.
Murphy, Joseph
Marbourg, Dolores
Mayhew, S.
Murray, George H.
Maynard, Ida
Moras, John
Mayo, E. F.
Mills, Harry
Nelson, Alex
Norton, J. W.
Neville, Dottie L
Nozon, H. C.
Newman, I. K.
Owen, W. R.
Ondin, H.
Osborne, Rose
Ogden, W. R.
Osborne, Fanny
Pemberton, W.
Pierce, Margaret
Pitrot, Richard
Pitcher, F.
Phillips, Mr.
Price, E. D.
Powers, W. H.
Patterson, Mgr.
Pomeroy, Louise
Perkins, Eli
Perkins, William
Plympton, Eben
Pyke Op. co.
Russell, Hal
Redford, Ed. E.
Robinson, S.
Rising, W. S.
Russell, F.
Rodgers, Allen
Rosenbaum, E.
Robertson, N.
Rielly, Pat.
Rose, F. O.
Robb, J. H.
Rieser, Julius
Robson, Stuart
Roosevelt, Blanche
Richmond, S.
Roger, Harry
Rogers, Rene
Sampson, W. C.
Story, Flora C.
Shoader, P. W.
Stuart, Wm.
Serrano, T. K.
Stinson, F. A.
Seable, Della
Seely, W.
Sandford, Fred. S.
Storckosh, Edgar
Stair, E. D.
Spenser, W.
Sinter, Jos.
Smith, Tony
Sylvie, May
Savers, Henry J.
S***
Strakosh, Max
Smythe, W. G.
Shelton, W. L.
Stowe, Emma
Stevens, J. A.
Stephany, S. B.
Sanson, Bessie
Storey, Jessie
T. P. and W. Mgr.
Tuthill, Benj.
Taylor, John P.
Tobie, M. W.
Vila, Sam. B.
Verne, Harcourt
Willard, Charles
Wheeler, W. C.
Wetherill, Mr.
Watson, Harry
Winslow, H. H.
Waters, Joe
Whelan, M. M.
Warren, Ed.
Walker, Smiley
Waghenhals, L.
Waldron, Andrew
Webb, H.
Wellington, Virginia
Wilson, E. T.
Young, Edwin
Zimmermann, E.

Weed your better judgments
Of all opinion that grows rank in them.
As You Like It.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

As Usual, in the Van.

The shadow of every great calamity in this country is broken by the cheering sunlight of the charity, helpfulness and good-will which characterize our people. The dramatic profession always takes occasion to renew and strengthen, at such times, its claim to public esteem and admiration.

Just now the stalwart, sleepless spirit of gentleness and generosity which animates the people of the stage is finding eloquent expression in connection with the measures of relief for the fever-stricken city of Jacksonville.

Among the first sympathizers and practical beneficiaries to come to the front, along with other public-spirited members of the community, are found a number of professionals. One kind-hearted manager has sent twenty-four trained nurses to the scene of the scourge; managers, actors and minstrels have volunteered the use of their theatres and made the tender of their services for benefits, while one courageous young actress has offered herself as a nurse, and insisted upon joining the little band of brave hearts who risk their own lives in ministering to the needs of the sick and dying victims of terrible yellow Jack.

The profession cannot be forestalled or outdone in works of beneficence by any class of people. Their present activity in the noble work of succor is merely in keeping with their well-established character. All the same, we find in it yet another reason to be proud of our constituency.

Be More Cautious.

The usual percentage of stranded companies appears in the season's early accounts. Some of the failures were due to a righteous public's unwillingness to support ventures which are unworthy of patronage; some were traceable to irresponsible management; others were the result of both these causes in conjunction.

Sympathy with the unfortunate members of the organizations that have joined the early closing movement is proper, since distress and enforced idleness too frequently follow in their wake. It is difficult for actors thrown out of employment at this time to secure engagements, not to speak of good engagements. In a minority of cases the managers are also deserving of commiseration to some extent. But the majority are open to blame, not simply because they have blundered in judgment, but because they have led trustful people into trouble by false pretenses, that are censurable if not actionable.

The manager who embarks in an enterprise and hires a company on the strength of promises and agreements, with no means wherewith to fulfil his obligations in the event of bad business, is a rogue, as well as a heartless, disreputable speculator. No man has a right to enter into a contract which, in the event of an unprofitable outcome, he will not be able to keep. There are many moral crimes and misdemeanors of which no cognizance is taken in our criminal code that are worse than many formulated there and provided with heavy penalties. Not the least of these is the duping process which year after year finds illustration in theatrical life.

We are sometimes inclined, on the other hand, to lose patience with the credulity and rashness of actors themselves—two characteristics on which the speculative manager counts and which make his discreditable operations feasible. Instances are common where well-known actors have walked open-eyed into the managerial spider web, and when disaster overtakes them have sought to extenuate their folly with the childish explanation that they "of course supposed Mr. So-and-so was all right." Such lack of the first considerations of ordinary business caution we look for vainly in other pursuits where an equal order of intelligence is requisite.

Discussing the subject in question recently a manager, whose prominence and large experience give weight to his utterances, said: "If actors would exercise judgment and discretion they would suffer fewer vicissitudes and these disgraceful fiascos would be rarer. I know many capable and esteemed professionals who, in spite of the hard lessons experience has attempted to teach them, place themselves with persistent regularity in the position to be swindled. They will reject opportunities of securing engagements at fair salaries from perfectly responsible managers in order to go out at nominally greater figures under notoriously irresponsible managers. They appear to proceed on the peculiar and disastrous principle that a worthless contract, calling for a fancy salary, is preferable to a good contract whose terms are equitable. The distressful results of this extraordinary delusion are observable every season. Actors get into the same old trouble time and again and managerial swindlers find them willing victims."

There is a good deal of justice in the foregoing remarks. While the gullible cupidity of the actor in no respect purges the wrong committed by the victimizing manager, the fact remains that the former is guilty of reckless imprudence in snapping at the latter's palpable bait.

At the same time the manager we have quoted probably failed to take into consideration the present overstocked condition of the profession, which is an important factor in the case. Good actors are not too numerous for the demand, but indifferent actors abound. Every Summer is a period of theatrical anxiety. In the perennial rush for engagements, coupled with the fear of possible disappointment, prudence and caution are often neglected. An actor is apt to lull his misgivings when an alluring offer is made to him and he knows that good positions are few and far between. He knows that it is a case of the devil take the hindmost, and the temptation to accept employment from a dubious source is frequently irresistible and easily explicable when the attending circumstances are duly weighed.

It would be better for the profession-at-large, however, if more care and deliberation were observed by actors generally. Of course the individual cannot stem or change the tendency, but if a number of actors, having influence and independence enough, would set an example in this regard, there would undoubtedly be a perceptible decrease in the theatrical disasters, which are as discreditable as they are deplorable.

A Short Lesson.

THE MIRROR is in receipt of the following telegram:

DULUTH, Minn., Sept. 17, 1888.
Editor New York Mirror:
Kindly refrain from referring to the —— matter in your paper, as it gives her the notoriety she is seeking. Do this as a great favor to me. NAT C. GOODWIN.

This dispatch denotes a degree of ignorance, or stupidity—or both—on the part of the sender which every friend and reader of THE MIRROR will properly resent.

Mr. Nat C. Goodwin's request is extraordinary when it is considered that this journal has for years rejected from its columns all theatrical scandals, whether they were based on fact or fancy, whether they involved prominent or humble professionals, whether they were "spicy" or whether they were not.

If there has been any one object, besides that of making the brightest and best dramatic newspaper, which we have always held in view, it is the avoidance of scurrilism and scandal. That we have succeeded in consistently following this course our files and the profession-at-large bear unimpeachable testimony. And yet Mr. Nat C. Goodwin, with collossal effrontery now comes to us with a request to refrain from doing something that we have never done and which nothing on earth ever could, or ever will, induce us to do.

Are we not, under these circumstances, quite justified in charging Mr. Nat C. Goodwin with ignorance, or stupidity—or both? And are we not equally justified in reading him a lesson, which he may take to heart and profit by hereafter?

There are papers enough in this broad land to which Mr. Nat C. Goodwin can reasonably send such telegrams as that he has sent to us—papers that avowedly pander to the debased and salacious instincts of the mob of readers; papers that delight in exploiting the real or invented details of divorce cases, breach of promise suits, disgraceful brawls, notorious *liasons* and the like; papers that consider such matters the choicer tidbits, if they but have the slightest professional flavor. To such papers THE MIRROR leaves such affairs, preferring to reflect only those events that concern the stage as an art and as a business pursuit, and to enjoy the respect as well as the confidence and support of all decent men and women in and out of the dramatic profession.

Moreover, we would impress upon Mr. Nat C. Goodwin's—in this respect—defective understanding that THE MIRROR does not "kindly refrain" in these cases from any sense of personal consideration or to oblige anybody in particular. In Mr. Nat C. Goodwin's case, as in every other, we are guided by an adequate appreciation of the higher responsibilities and duties of journalism and an unfaltering consciousness of what is due to the public, to the class we represent, and more especially to ourselves.

We trust that this brief explanation will enlighten Mr. Nat C. Goodwin.

The Liberty of the Actor.

Great are the problems wherewith subscribers are wont to rack the editorial brain, and puzzling are some of the queries which are directed by inquisitive constant readers at the patient conjuror of the types.

THE MIRROR maintains no department of "Answers to Correspondents," for the reason that the greater proportion of the questions which are fired in volleys at its devoted head are, to adopt the legal phraseology, irrelevant, immaterial and impertinent—chiefly impertinent.

As a general thing the anxious inquirer wants us to tell him something to decide a bet. The wagers and the information desired may concern the age of a soubrette, a tragedian's weight or a leading woman's height. Frequently we are asked whether a certain actress is married or single, if she has children, and how many. Now and then we are appealed to for the purpose of determining the exact shade of a comedienne's hair or the daylight color of a *jeune premiere's* eyes. Often we are requested to furnish a full description of the antecedents and home-life of a chorus girl whose name, the interrogator supposes, should alone suffice to suggest a column or so of biographical matter. Between every other query invariably comes one demanding the best and quickest way of getting on the stage.

Occasionally a correspondent commands our attention by the elegance of his diction and the import of his inquiries. Such an one is the sender of the following notable communication:

WINNETKA, Ill., Sept. 15, 1888.
editor of the mirrow
Dere sir i see in the mirrow advertisemts where play actors are at liberty. now to settle a bet will you plese be so kind as to tell me is it the liberty near Pittsburge or what state it is in. Yours truly,
CLIF HOMER.

We are pleased and proud to be able to satisfy the perfectly reasonable curiosity of our Homeric friend, of Winnetka, Ill., and we thank him, at the same time, for the honor he confers in making us the umpire of his wager.

The play actors are not at Liberty near Pittsburg in the State of Pennsylvania. They are at Liberty somewhere in the State of Impecuniosity.

Actor-Managers.

Some time ago we discussed the subject of actors in management, maintaining that the art of acting and the business of managing demand qualifications which are rarely combined in one person; referring the mammoth development of theatrical management in this country to the fact that men expert in the commercial department of amusements control our theatres and the majority of our traveling companies, and avowing that the great pecuniary and artistic rewards of actors in America are partly the result of their leaving management alone.

By way of contrast we pointed to the state of affairs in London, where many theatres are conducted by actor-managers with the frequent result of financial failure, and where playwrights complain that the pieces which find managerial acceptance are chiefly those that afford flattering opportunities to the actor or actress who "runs" the place.

To these statements and conclusions our respected contemporary the London *Stage* takes courteous, but emphatic exception. It does not attempt to deny our assertions that management in the United States has reached a higher point of commercial development than in England or that actors here are better paid and conditioned than in any other portion of the globe. Therein it manifests a commendable degree of accuracy and wisdom which we regret to say is not preserved in the controversial portion of its editorial remarks.

The *Stage* takes an extreme view of the question. "Instead," it says, "of transferring the metropolitan theatres from the actors, who now practically control them, to the business men who, our contemporary confidently says, should direct their fortunes, we would turn over all the country houses to the actors whom the touring system has almost wholly dispossessed of the leases." In view of the well-known facts this expression partakes of the extraordinary.

We do not think our contemporary will, or can, deny that management in London has come to be a most precarious and changeful business. A number of the minor theatres wherein actors rotate as lessees and directors are synonymous with artistic and commercial failure, the permanency of the tenant usually depending upon the length of the purse of his or her "backer." Even Mr. Irving, during his last visit to this city, stated that he had not accumulated a fortune at the Lyceum, averring that his own indifference to expenditure in productions prevented the establishment from clearing the handsome profit it should. It is no secret that another more or less celebrated English actor-manager, who for several years held a very prominent place in London theatricals, in the very hey-day of his supposed prosperity, was obliged to secure a loan from an American manager in order to meet the cost of transporting his company and scenery when he visited this country professionally. We possess information—derived from the management itself—that a certain London playhouse, which at the present moment commands a good deal of attention from the press there, and which is conducted by a player, is on the verge of disaster. At brief intervals we learn of some impoverished actor-manager giving way to another with more money and less experience. True, there are a few exceptions, but the majority make little headway.

A theatre requires the immediate and personal supervision in every department of its manager, and especially is this true of the theatre with a stock company attached.

The manager of such an establishment has on his shoulders a weighty combination of duties and responsibilities. He must have a knowledge of the public requirements; he must be trained in questions of artistic taste; he must be the head centre of both the dramatic and commercial sides of the house; above all, he must have his hand free in the selections of plays and casts. If he were an actor he would be governed in these matters to some extent by personal ambition; the desire to be the successful central figure in the company as well as the director of business affairs would be simply human, and all human characteristics are intensified in the artistic nature.

We do not mean to say that the stock theatre manager should be, as the *Stage* misunderstandingly puts it, merely a "shrewd, tactful and practical man, with the true commercial instinct, who should suddenly be projected out of his narrow world of stocks and shares and bills and bales into the freer artistic atmosphere." But we do maintain that the excellent qualities which our contemporary sneeringly refers to, when supplemented by taste, refinement, skill and experience, produce a manager the stability and value of whose work may safely be counted upon.

If the actor were able to hire a manager to supply him with business brains he might be able to thrive in stock management, or, to use a more comprehensive term, creative management. But under these circumstances he would obviously not be a manager according to the significance the word obtains in our language. In this country no successful manager of a stock theatre is also an actor. Look at Messrs. Palmer, Frohman, Daly and Field, the men who run the leading theatres. They find ample work and ample reward in conducting their theatres from the manager's office, where all matters affecting the stage and the front are discussed and decided. To prove that the artistic nature is not always to be trusted in the choice of plays and parts it is only necessary to review the history of the Theatre Francais, which is punctuated with quarrels and internal disturbances.

The more widely that square business principles are introduced into theatrical management and blended with refinement and good taste, the better it will be for managers, actors and the public. The *Stage*, we imagine, will agree with us when it has time to give the subject careful and intelligent consideration.

Personal.

LINGARD.—Nellie Lingard is reported to be recovering from a severe illness in London.

CONE.—Margaret Cone sails from England this month to join her sister, Kate Claxton.

PERUGINI.—Signor Perugini arrived in this country from England on Tuesday on the *Fulda*.

MARSTON.—Richard Marston, the scenic artist, accompanied by his wife, arrived by the *Arizona* on Monday.

RAMSDEN.—Lillian Ramsden left this city for Chicago on Monday last to hide herself in A Hole in the Ground.

PATTI.—Patti is on her way home from South America. She wants to visit dear America again professionally.

CHIDLEY.—Sydney Chidley has been engaged as scenic artist and assistant to Richard Marston at the Madison Square Theatre.

FULLER.—Loie Fuller has added another success to her career, having made a hit as Aladdin in The Arabian Nights in the Southwest.

OVERTON.—Charles Overton will remain in England during the Winter to personally superintend the production of A Legal Wreck.

FROHMAN.—Daniel Frohman will arrive from Chicago this (Thursday) evening. It has been his first visit West since the days of Hazel Kirke.

ADAMS.—Maud Adams, the pretty ingenue who made a distinct hit in The Paymaster, has been engaged for one of Daniel Frohman's companies.

COQUELIN.—The *Biela*, which left Rio Janeiro Thursday last, is due here the first week of next month. Coquelin is among her passengers.

BERNHARDT.—It is said that Sara Bernhardt will appear here in November, 1890, in a French version of Antony and Cleopatra prepared by Sardou.

SCHOEFFEL.—Manager John B. Schoeffel and Agnes Booth-Schoeffel will remain at the Masconomo House, Manchester-by-the-Sea, until the end of this month.

PASSION.—A Royal Passion, The Ruling Passion, Two Passions and T. H. Winnett's Passion's Slave are to be among the various passion plays on the road after election.

CHESTER.—Leslie Chester, of the Rosina Vokes company, who was prostrated by sudden illness, has fortunately recovered sufficiently to fill her engagement, for which Kate Blancke had been provisionally engaged during the expected vacancy.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

Philadelphia has become a bigger boy than ever in theatricals. In proportion to its resident and floating population it has more theatres now than New York. Indeed, the question arises whether there are not too many. A general survey last week brought several surprises. In the north I found the Grand Opera House, with a parquet as spacious as our Metropolitan's, giving opera in capital style at cheap prices to a crowded audience composed of eminently respectable people. In the south the denizens have obtained a spacious and comfortable theatre in the new Standard, which will probably enjoy prosperity when it becomes the home of melodrama and popular sensation pieces. Herrmann's recent acquisition, the Broad Street, has been extensively brightened and refurbished in front, while behind the curtain it is practically a new house, with the latest and most approved appliances for safety and effective *mise en-scene*. I was pleased to observe that special care had been taken in the dressing-room arrangements. There are twenty-two rooms in a separate building adjacent to the stage and a separate exit has been provided for the actors in case of fire. In fact, the precautions against this latter danger throughout the region behind the scenes appear to be unusually complete.

* * *

Many of the Philadelphia theatres have had an overhauling since last season, but none looks more spick and span than the house dear to all actors' hearts—the Walnut. Manager Fleischmann has made several changes and improvements in the auditorium, which without partaking of iconoclasm decidedly contribute to the comfort of visitors. 'Philadelphia," said the suave and energetic W. W. Tillotson, "is the best place and the Walnut the best theatre in the country to try a new piece." I don't know how generally this opinion is shared, but certainly Mr. Tillotson has excellent grounds for it personally. His Zig-Zag was then in its second week and the theatre was filled with a roaring crowd. I saw the piece through and roared like the rest, for it's very funny.

* * *

Unlike the Hoyt truck, Zig-Zag is built on regulation lines. The first act is farce, pure and simple. The second and third are more boisterous, but an unbroken thread of plot continues throughout. Mr. Tillotson's people all sing better than the average. There is plenty of melody, oddity, novelty and frolic. Everybody works like a Trojan, and in consequence the entertainment goes like the Chicago Limited. Sam Reed is very droll as one of those Jayville products he portrays so inimitably. In Messrs. Wheelan, Ott and Kyle the manager has three of the clever kind that can beat any two pair of lively character comedians in the business. In one way there is a little too much of Anna Boyd, but the public sees it and likes it. Alice Johnson is the leader of several young women whose grace and comeliness irradiate the show. The jolliest feature of Zig-Zag is the Turkish bath scene, which is entirely new; the prettiest is a mythological dance by the fair contingent, costumed in white, posing before a black background and illumined by shifting light of varied tints. I am moved to this brief description of Zig Zag because it is really an amusing and attractive performance and because I imagine that when it reaches us at the Star Theatre next month its success at the Walnut will be repeated. Moreover, I am glad that such a pleasant and industrious manager as Tillotson has got a winner.

* * *

Among other people whom I met in Philadelphia was burly Frank Mordaunt, who was preparing to put some life into The Two Sisters, whose brief career has not been particularly fortunate artistically or financially. Mr. Mordaunt retold the story of the Uncle Tom smash-up in Providence a fortnight ago, with many details which went to show that the disaster was highly discreditable to whoever was responsible. The project was a wild one, and the manner in which the affair was launched courted failure. When the time arrived for the ghost's appearance no manager was visible, although a quartette of them had been very prevalent before the company started out. Mr. Mordaunt said that matters were so mixed that it was impossible to get hold of anything or anybody. Mr. Randall, Mr. Gardiner, Mr. Davis and Mr. C. Frohman were among those that exploited this particular Uncle Tom when it was in process of preparation, and grand were the adjectives they severally employed to picture its brilliant future and the adamant stability of the enterprise. Now that the wreck is bleaching under the New England sky and the erst partners have fallen out their modesty is only equalled by their readiness to shift the blame upon any or all of the others. Mr. Randall, who earlier seemed to have more to do with the scheme than the rest, is perhaps the most active in this latter respect. Mr. Randall would do well to explain himself, unless, indeed, explanations would complicate matters. He and Mr. Frohman run an agency where the interests of local and traveling managers are supposed to be looked after with scrupulous care and integrity. For the sake of his customers, if not for the deluded members of the late Uncle Tom company, a truthful, unequivocal statement of the facts of his connection with it should be forthcoming.

* * *

A crowd of disengaged people filled Mr. Abbey's office the other day in quest of positions in Mrs. Potter's company. Several of them say that numbered tickets were distributed among the applicants, and each was told to respond when his number was called out. By and-bye the commercial spirit in theatrical management will demand the introduction of the bell-punch and the decimal marking system behind the scenes. To Mr. Abbey's enterprise and the employment of his trade principles the stage possibly owes more than it will ever repay. When the novelty of the numbered ticket has worn off Mr. Abbey might consistently introduce time-cards, floorwalkers and spotters.

* * *

It has come at last. Mr. Daly is reported to regard the prospective performance in this city of A Midsummer Night's Dream, by Mr. Albaugh's company, as "gratuitous rivalry." It would not surprise me at all if we should soon find Mr. Daly claiming copyright in this comedy acquired direct from the late Mr. Shakespeare. In connection with Mr. Albaugh's enterprise, by the way, I have just received a letter from H. B. Lonsdale, his representative. It says:

> An article has appeared in the *Evening Telegram*, and has been copied in other papers which publish theatrical gossip, to the effect that Messrs. Nixon and Zimmerman had retired from their partnership with Mr. J. W. Albaugh in the production of A Midsummer Night's Dream, because they feared Mr. Daly would consider the performance in New York as gratuitous rivalry. Messrs. Nixon and Zimmerman have not, and never had any interest in this company, other than playing it at their theatre for two weeks like any other combination. Mr. Albaugh purchased the entire outfit. Assisted by myself he is the sole proprietor and manager.

I have had occasion to observe before that Mr. Daly is a very peculiar person. During his career as manager and play-tinker I believe it is a matter of history that he has frequently borrowed inspiration from various foreign authors without hesitation and without credit. And yet there is no man who is more prone to make a fuss over a real or imagined infringement than this same clever, but inconsistent, Mr. Daly.

* * *

Among the passengers who arrived last Monday morning on the *Arizona* was Rosa M. Leland, the energetic manager of the leading theatre at Albany. She had been abroad since June in search of health and quiet. Most of the time she spent at Schwalbach and the Engadine, taking the baths and waters. Mrs. Leland does not think that the results of her trip were altogether satisfactory. She does not feel better than before she went away. The voyage home was especially severe. The *Arizona* was struck by the recent cyclone and her passengers were kept under hatches four days. Mrs Leland will spend a few days on Long Island and then enter upon her season's active work.

* * *

The *World*, having exhausted the subject of tights, has taken up short skirts. Fanny Rice, Kate Castleton, Georgie Parker and Flora Walsh are the authorities lassoed into this latest symposium. The *Herald*, not to be outdone, publishes descriptions by cable of the frocks to be worn by Mrs. Potter and Mrs Langtry respectively during their coming tours. Really, to judge from the pages of our widest circulated dailies at present one would suppose that the stage was a milliner's show window or an anatomical museum. It is characteristic of daily journalism just now that the worst side of dramatic art receives more space and attention than the best.

* * *

"What a magnificent electric plant," said Silas, as he strayed past the Broadway with its fine display of dazzling lights.

"H'm! very well," assented the Sage doubtfully, "that depends on its fruits."

"But there ain't any fruits on an electric plant!"

"Aren't there?" said the subtle Sage. "How about currents?"

The idea seemed to tickle the philosopher, and he went on musingly. "It is a strange fact that electric lighting, now supposed to be a modern invention, should have been known in the earliest ages of history."

"Oh, come off!" cried Silas, losing patience, "what are you giving us!"

"Plain fact, my dear boy. You must remember that during the forty days' spell of rainy weather, some three or four thousand years ago, the whole human race used ark lights!"

Mr. Bellew Here Again.

Kyrle Bellew arrived on the *City of New York* on Saturday last. When a MIRROR representative met him at the offices of speculator Henry E. Abbey the other day he was reading the MS. of a play.

"No, there wasn't very much pleasure connected with my ocean trip this time," he said. "I was on the other side about eight weeks, but I was busy all the time getting things ready for Mrs. Potter's tour, ordering dresses and costumes and all that sort of thing. I managed to be present at the first night of Captain Swift, the new play that Mr. Palmer has bought. I think it is a good piece and will be a success here. We were delayed a little on our voyage through the engines breaking, but otherwise my vacation was without special incident."

Francis Wilson's Tour and The Oolah.

Francis Wilson left on Saturday with the Casino company for Boston, where they opened Monday night. Before going the talented young comedian unbosomed himself regarding his starring tour.

It is Mr. Wilson's intention to open at the Broadway Theatre in this city on May 5 next, in The Oolah, although no definite arrangements to that effect have as yet been made. He will remain here until about Oct. 1, and then he will make a tour of the principal cities of the country, playing with John Stetson in Boston, with Nixon and Zimmerman in Philadelphia, with Col. Wm. E. Sinn in Brooklyn, with Ford in Baltimore, with Rapley in Washington, and with Hamlin in Chicago. He will be on the road about five months.

After even a short conversation with the new aspirant for stellar honors it is easy to see that the statement that he is suffering from "swelled head" is an erroneous one. Mr. Wilson recognizes the fact that there is no city in the United States better than New York and he does not wish for its superior. He also recognizes the fact that he virtually holds the position of stock star at the Casino, with the only difference that he does not play as much as he desires in New York. If a clause had been made in the contract to stay in New York one half of the theatrical year, he would have remained at the Casino, but the fact that he leaves it indicates that such a provision has not been made.

"I am essentially a home-body," he said, "and would like nothing better than to stay here. I know that the traveling I am called upon to do is not hard traveling, and I appreciate the fact, but if I am to travel at all I prefer to do so on my own responsibility and to my own profit. In other words, I wish to be my own investment."

Another point that Mr. Wilson dwelt upon was his opera. "There is nothing but the best of feeling between Mr Aronson and myself," he continued, 'and all the arrangements between us were, and are, on an amicable basis. I have no need to be told that in the line of comic opera, the rulers of the realm are Gilbert and Sullivan, and I know that the manager who would refuse the production of an opera by them would be displaying the very quintessence of foolishness. Mr. Aronson desired to keep The Oolah, but you know as well as I do, if the new opera is at all a success, it will run at the Casino all the season, and that I would, therefore, be on the road right up to the Spring. So I decided on opening with it myself. I was very enthusiastic over the opera before I went to Europe, as I expected to produce it here in September. I studied it diligently and came over letter perfect; and if anything the study has made me even more pleased with it than I had been. In fact, I consider that the principal role fits me perfectly."

It is Mr. Wilson's intention to surround himself with a first-class company and do nothing more toward pushing himself to the front in the programmes and advertising than is now being done. He recognizes the fact that to compete with the first class opera companies now on the road he will have to present a splendid organization and every accessory to a beautiful and perfect production of comic opera. To that end he will carry all his own costumes and all his own scenery. Some time since, in anticipation of a change, he made arrangements for a starring tour, and the time that he then secured proved very valuable, as there was little work to be done in filling up his season of forty three weeks in the best theatres of the country. His manager, A. H. Canby, though under salary, will have an interest in the organization. Besides The Oolah, Mr. Wilson has several other operas to fall back upon, although he hopes that after the production of The Oolah only success will follow. Besides the opera of Marmoret, the Grand Demon, the new work specially written for him by Sydney Rosenfeld, he has another unnamed piece which he considers funnier than either that or The Oolah.

Tearle in England.

Osmond Tearle is reported to be meeting with gratifying success in the English provinces starring in the legitimate drama. His Othello and Virginius are especially commended by the press for their virility and rugged strength. In a recent letter to THE MIRROR, Mrs. Tearle dwells with pride on the fact that there has not been one dissenting voice in all the criticisms that the erst leading man of Wallack's has received since he went on tour. She also tells of the serious illness of her brother, Fred. Conway, who was with Mrs. Potter's company last year.

"A relapse from pneumonia," she writes, "has placed him in a most desperate state of health. He is able to get about, and that's all. Next week I am going to take him to London for the best possible treatment. He will go away for the Winter either for a long cruise to warm climates or to the South of France. The weather has been vile here, but it isn't bad theatre weather, so we can't grumble."

Miss Paullin's Chamois Bag.

The case of Charles Fais, accused by Louise Paullin of stealing $1 750 in money from her, is being tried this week in Philadelphia. Fais was the stage manager of the Carleton Opera company during the season of 1885-86, when Miss Paullin was also a member of that organization. The complainant testified that on May 29, 1886, she became unconscious on the stage of the Chestnut Street Theatre, and while in that condition her clothes were unloosened, and two purses taken from her, one a silk purse, containing about $150, and the other a chamois skin bag, carried about her neck, and containing $1,750. When she asked about her money on recovery, Fais told her not to worry, that he had it safe.

Just before the curtain rose at the evening performance Miss Paullin testified that Fais handed her the two purses besides several other articles She examined neither of them. She did not count the money, as was her wont, that night, but when she arrived home in New York she did so only to find that the $1 000 bill and the $500 bill had been taken out of the chamois bag. Fais when brought to her room by a detective accused Miss Vincent of stealing it. Afterward he weakened and offered to compromise with $400 which he had in bank. She refused, but told him that if he would bring back her $1,500 she would arrange it so that no one would ever know he took it. Finally Fais agreed to return the money if exonerated from the charge of theft, but he did not do so. The case is still on.

Playwright Jessop's Activity.

George H. Jessop is an active dramatist at present, in spite of the fact that he is also writing short serials for the magazines.

"I am now collaborating with Horace Townsend," he said to a MIRROR reporter, "on another new play for W. J. Scanlan. It is a romantic comedy of to-day in four acts, with the scene laid in Ireland. We have christened it Miles Aroon. When it will be produced I do not know, as it is a 'second string' for Mr Scanlan, Mavourneen, as you know, first seeing the light at Philadelphia during Christmas week.

"Brander Matthews and myself are busy on a second string for Nat Goodwin, who plays A Gold Mine in March at the Fifth Avenue Theatre. The piece has not yet been named, but we think the leading role will fit Goodwin perfectly. It is that of a snappy young American who has been everything and everywhere, and has even had a chance to read his own obituary. The scenes are laid up the Hudson."

Mr. Barrett Again.

Whatever may be the opinion in which Lawrence Barrett is held by his personal friends, it is unquestionably true that no man of similar prominence is more universally unpopular among his brothers and sisters in the profession. In marked contrast is the regard in which his associate Edwin Booth is held—no actor is more widely respected and dearly beloved. Mr. Barrett seems to have a positive genius for doing disagreeable and priggish things. The latest specimen is just now agitating professional people in Chicago.

It seems that about three weeks ago Charles Redfield, who for many years had been the treasurer of McVicker's Theatre, retired from his position. Mr. Redfield, during his long and faithful service, made hundreds of friends and acquaintances, and so, when Manager David Henderson offered the Chicago Opera House for a benefit in his favor, there ensued a feeling of general satisfaction. The plan was to make the affair a mammoth and memorable one, in keeping with the popularity and worth of the beneficiary.

Booth and Barrett were booked at the Opera House the week of the proposed testimonial. Mr Redfield communicated with Mr. Barrett, and later went to Kansas City to secure his consent to the performance. The necessary permission was given and tickets were gotten out and put on sale.

Last Sunday Mr. Redfield published a card in the local papers, in which he said: "On retiring from the position held by me so many years, Mr. Henderson kindly, and as I believe without prejudice, tendered me his house, and felt sure that Mr. Barrett would heartily indorse it. Thinking it courteous and prudent I wrote to Mr. Barrett, and still feeling uneasy I made a trip to Kansas City, and the consent, freely and with apparent pleasure, was given. For reasons quite unknown to me, and which can only be imagined, consent has been withdrawn by Mr. Barrett." The money for sold tickets has been returned to the purchasers

It is hardly necessary to say that Mr. Barrett's inexplicable action has created a feeling of indignation among the Chicago press and public, which is the more justifiable when the character and the popularity of Mr. Redfield are considered.

A Gallant Rescue.

Marcus Jacobs, son of Manager H. R. Jacobs, rescued two ladies in a carriage from imminent peril in East Fifty-third Street on Sunday last. The horses attached to the vehicle becoming frightened by a passing elevated train dashed wildly down the street, the driver completely losing control of them. Young Jacobs bravely rushed in front of the team, caught one of the animals by the rein, and was dragged several yards along the curb before he succeeded in checking their speed. He was picked up in a somewhat demoralized condition.

The Representative Amusement Journal.

[BY TELEGRAPH]

ATLANTA, Ga., Sept. 18, 1888.

At the banquet in the Kimball House parlors to-night, tendered by George Wilson's Minstrels to the press of Atlanta, this toast was pledged to THE MIRROR: "May it long continue in the future as in the past to be the representative amusement journal." A plate was reserved for Harrison Grey Fiske.

BERT DAVIS.

The Best Dramatic Paper.

Lynn (Mass.) Daily Bee.

The best dramatic paper that reaches Lynn is THE NEW YORK MIRROR, which is replete each issue with much interesting information on matters dramatic or otherwise theatrical. The Lynn department of that journal is well conducted and contains the latest news of that class in this city.

HAWTHORNE.—A biography of Grace Hawthorne, the lessee of the Princess' Theatre, London, is being written by a well known author, and will soon be issued. It will contain a vignette of Miss Hawthorne and her autograph.

Gossip of the Town.

The Arabian Nights will be presented in his city in February next.

Mark M. Price has been engaged by Gus Pitou for Robert Mantell's company.

Annie Alliston has been engaged for Aionis in place of Carrie Godfrey, resigned.

Little Corinne is at the Corinne Lyceum at Buffalo playing to overflowing houses.

Marion Wells, formerly of the Queen's Mate, has been engaged for the Quick or the Dead.

Eliot Zborowski, proprietor of the Broadway Theatre, sailed for England on Saturday by the *Umbria*

George Broderick has been engaged by Rudolph Aronson for the new Gilbert and Sullivan opera.

Lillian Kennedy's company opened its season at Scranton, Pa., on Aug. 20 and not at Ashland, Pa., as reported.

Carrie Daniels, who made such a success as Oberon in A Midsummer Night's Dream, will be disengaged next month

Fred Solomon claims that he can study the music and words of a comic opera part in two days and be letter perfect.

Mrs. Berlan-Gibbs, a prominent society amateur, has been engaged by Daniel Frohman for The Wife company on tour.

J. P. McSweeney, a well known baritone, has been engaged by Rudolph Aronson for the new Gilbert and Sullivan opera.

The She company has canceled its Southern tour. The people in it were afraid to risk their health in the fever district, it is said.

J. F. O'Neill, representing the People's Theatre, Charleston, S. C., is in the city, making his headquarters at Winnett's Exchange.

A theatre party composed almost entirely of United States officials and their friends will visit Harrigan's Park Theatre next Monday evening.

The tour of the Kendals, under Daniel Frohman's management, will be extended to California, as Mr. and Mrs. Kendal desire to visit the Pacific Slope.

W. A. Whitecar is receiving very favorable press notices for his excellent work in the character of Paul St Vincent in support of Florine Arnold in Her Husband.

Grace Thorne will play Nellie Denver, Matt Snyder, Cripps, and John Archer, Jeffrey Ware, in the production of The Silver King at the Grand Opera House next week.

Frank Murray and Frank Martineau, manager and treasurer respectively for Kellar, the magician, leave this city early next week for Dallas, Texas, where the season is to open on Oct. 8.

Manager F. F. Proctor, Albany, N. Y., wants a first-class attraction for the opening of Proctor's Grand Opera House, Bridgeport, Conn., which occurs about the first of next month.

Wallack's Theatre was visited on Monday night by four members of the Chinese Legation attired in the national costume. They evidently enjoyed the performance of Boccaccio.

A. M. Palmer's home company will rest two weeks in New York. In consequence of the continued success of A Legal Wreck they will not open until Nov. 12, when Partners will be revived.

The engagement of Roland Reed at the Bijou Opera House will be followed on Oct. 1 by the first production in this city of Katti, the Family Help, with Marietta Nash in the leading role.

Mr. Barnes of New York will be the next production at the Broadway. The scenery and properties for this play are being gotten ready, and it will probably be presented within the next six weeks.

The scenery for the production of Under the Polar Star will be painted by Phil Goatcher, who is now painting the special scenery for the production of She at the Fourteenth Street Theatre in November.

Mrs. Rose Watkins, Amy Lee, Marion Booth, Octavia Gompert, W. H. Tappey and Charles Mortimer entertained members of the masonic fraternity at Grand Opera House hall last Wednesday evening.

Lady Jemima, Mrs Maddern's new play, by Noel Grant (Madeline Lucette), was produced for copyright purposes at Whitstable, near London, recently. The play, though carelessly done, is said to have made a success.

Jennie Williams has returned to the city after a brief stay with The Kitty. She is stated to be in possession of a story regarding that organization which would tend to show that its affairs are not as they should be.

Mynherr Jan, as presented by the Carleton Opera company, is reported to have met with great success in Philadelphia. The opera will most probably be presented in this city at the Grand Opera House during the week of Oct. 8.

Jennie Calef, under the management of C. H. Smith, is playing in the East to large business at regular prices. At Proctor's new Lynn (Mass.) Theatre, with prices from $1 00 down to fifteen cents, her receipts were reported to be $695 50 on Friday last.

An almost entirely new bill will be given at Dockstader's minstrel hall next week. John McWade will make his first reappearance with the vocal forces, Mr. Frillman will sing "The Exile," José will be heard in a new ballad by M. H. Rosenfeld and Dockstader appears in a new specialty. A skit is also in preparation entitled Is Marriage a Failure?

Robert Mantell's business this season is reported by his manager, Gus Pitou, to be fully fifty per cent. better than ever before. In cities where Mantell appeared last season and is playing a return the business has been surprisingly large. On Monday night he opened at the Grand Opera House, Cincinnati, to $689, and on Tuesday night the receipts were $732

Lewis Dockstader deserves credit for being the first manager to devote an afternoon's performance for the benefit of the yellow fever sufferers. At the matinee to be given by his minstrels this afternoon the following volunteers will assist. De Wolf Hopper, Digby Bell, Sidney Drew, Eben Plympton and Richard Golden.

Ernesta Abbiati, the veteran stage manager of Italian opera and of Salvini under John Stetson's management, is almost totally blind from cataract of the eyes. Signor Abbiati is in very straitened circumstances, and is soon to undergo an operation under the supervision of the celebrated Dr. Emerson, of the Manhattan Hospital

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

season opened 13th with Al. G. Field and Co.'s Operatic Minstrels to satisfactory business. They gave a very good entertainment.

WARREN.

Library Hall (C. H. Noys, manager): Hi Henry's Minstrels came 13th to good house and gave fair satisfaction. The specialties were excellent. Best performance Henry has given in a number of years.

HANOVER.

Opera House (J. Percy Barnitz, manager): Harry B. Bradley, supported by a strong co., played The Ticket-of-Leave Man to overflowing houses Sept. 12-14, notwithstanding the fact that the co. had no paper.

NEWCASTLE.

Opera House (R. M. Allen, manager): A. G. Field's Minstrels to large and well-pleased audience 11th.

Item: Louis Kerr, bandmaster of the co. and a Newcastle boy, was made the recipient of a gold-headed cane by B. P. O. Elks, No. 69, of which he is a member.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Charles L. Andrews' Michael Strogoff was presented here to a large and well pleased audience 13th. The spectacular effects very fine.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Dr. Jekyll and Mr. Hyde was produced by Dore Davidson, supported by a good co., to a large audience 14th.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Charles T. Parsloe in The Grass Widow to a fair house 11th. Lilly Clay's Gaiety co. to a large audience 14th.

READING.

Grand Opera House (George M. Miller, manager): H. Grattan Donnelly's Fashions drew a large house 10th. Both play and co. very good. Lillie Clay's Gaiety co. filled the house 11th. George Booker and Maude Leigh opened in Fair Play to large and delighted audiences 13-15. During the performance Mayor Kenney, on behalf of the Amphion Musical Club, presented William B. Edison with a gold-headed cane.

Academy of Music (H. R. Jacobs, manager): Passion's Slave drew fair houses 10 to 12. Ada Gray in East Lynne and The Ring of Iron played to fair business 13-15.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Dr. Jekyll and Mr. Hyde to a good sized and refined audience 11th. Mr. Davidson and Ramie Austen did admirably. Mr. Davidson in the dual role had several recalls. Charles T. Parsloe in A Grass Widow to a fair sized and very enthusiastic audience 14th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): H. Grattan Donnelly's Fashions by a good co. gave general satisfaction 12th. Siberia to good business 14-15. The co. is a strong one, and all were well pleased.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Simmons and Donnelly's new skit, Fashions, kept a large audience in the best of humor 13th. The co. is good. On the Trail came 15th.

YORK.

Opera House (B. C. Pentz, manager): Andrews' Michael Strogoff to good house 15th. The entertainment very satisfactory.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Hi Henry's Minstrels always were favorites here and that they are still so was evident by the large house that greeted them 11th. The co. is quite good and appeared to advantage in new and novel costumes in the opening scene. The co. concludes their entertainment with a burlesque, in which they appear with white faces, which is an innovation from the ordinary minstrel troupes.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Siberia, to a large and well-pleased house 12th. Fashions, the new musical comedy, by H. Grattan Donnelly, created considerable amusement to a good house 15th. The music and dancing were very good. 24th, American Opera co. in Faust.

LANCASTER.

Proctor's Opera House (W. M. R. Williamson, manager): The Sparks co. jingled A Bunch of Keys to a large audience 10-12. Mr. Mackie, who took the part of Grimesey, scored a hit, as did also the Snaggs of Charles Burke. May Wheeler, supported by a fine co., presented Zitka to very good business 13-15. Fine scenery, that of the marriage ceremony in the church being particularly attractive.

EASTON.

Opera House: On the Trail to a good house 11th. The Fleming Dramatic co. in repertoire 13-15 to very fair audience.

BETHLEHEM.

Fountain Hill Opera House (E. L. Newhard, manager): Siberia to crowded house 10th. Daniel Boone to slim house 11th, owing to the incessant rain storm. Passion's Slave to fair business 14th. The co. is the best so far appearing in the new house, and the audience was delighted with the play. Frank I. Frayne to very good business 17th.

Arena: Lee's Circus to large business 17-18.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Jane Coombs appeared as Lady Dedlock and Hortense in Bleak House to fair sized audience 11th. The performance was good.

Item: Jacob Ruppensburg, for years an employe of the different houses of amusement here, leaves Monday night to become advance man for Gustave Neville co. May success attend him, as he is deserving of good fortune.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Stetson's Opera co. in repertoire closed a most successful week's engagement last Saturday night.

Gaiety Opera House (Keith and Jacobs, managers): The opening week here was a big success, the attraction being Corinne in Monte Cristo, Jr. The piece was finely mounted and excellently rendered. This week Neil Burgess and co. in Vim.

Westminster Musee (Macomber and Stone, managers): The attractions offered here are packing the house at each performance, and the sign of S. R. O. is often displayed.

Sans Souci Garden (W. E. White, manager): Last week of the season, the attraction being On the Frontier by James M. Hardie, Sara von Leer and their band of Indians.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Tutein in Struck Gas 10-11 opened the preliminary season to a large house. Except the comical situations there is not much in the piece. Miss Tutein is a piquante and winsome soubrette, and sings and dances admirably. Support above the average. A large attendance greeted Newton Beers 14-15 in Lost in London. It is a strong melodrama, and the mountings and specialties exceptionally good. Mr. Gilfoil is quite a feature of the performance. Mr. Beers and Miss Campbell received several calls.

People's Theatre (J. F. O'Neill, manager): This house is now nearly completed, and will be one of the handsomest in the South. The painters and decorators have almost finished, and the scenery and furniture arrives next week. Dr. Jekyll and Mr. Hyde will probably be the opening piece. Manager O'Neill is now in New York booking attractions. Manager Keogh has secured the services of the scenic artist, J. H. Lyon, for the season.

TENNESSEE.

MEMPHIS.

Jackson Mound Park (Louis Davis, manager): Last Monday night (10th), on account of Mr. Davis' benefit, was crowded to see Pinafore. The local talent added very much to the entertainment. Pinafore will be repeated with the same cast Saturday night for Patti Stone's benefit. She has played in every performance for nine weeks, and has worked hard to please and has succeeded finely.

MURFREESBORO.

Mason's Opera House (P. P. Mason, manager): The regular season was opened 10th by Wren's Troubadours. The co. played to full houses all the week.

NASHVILLE.

The Vendome (J. O. Milsom, manager): The New Orleans Juvenile Opera co. held the boards 12-15 to rather light business. They presented in an admirable manner The Mascotte, Girofle-Girofla, Mikado and Fatinitza. I am sorry they were not better patronized, for all in all it is a remarkably clever co. of little people.

The Grand (L. C. Haile and Co., managers): Weston Brothers opened 10th in The Way of the World. The house was crowded from pit to gallery. The engagement was for two nights and a matinee. The stars have lost none of their popularity, it is evident. They are fairly well supported. Marion Fidler 14-15, presenting Meg the Midget and Fanchon. Both star and supporting co. are weak, so there is little either of praise or censure to be said. The attendance was slim.

Items: Manager Milsom has generously tendered the use of the Vendome to the Citizens' Committee who are getting up a benefit concert for the yellow fever sufferers. The concert is to occur Tuesday or Wednesday.—Becky Levy got back last Thursday from Paris. She is the same pretty little Becky as of yore. A year's study in Paris has done much toward improving and cultivating her wonderful voice. She has not yet determined whether she will adopt the profession as a concert or an operatic singer.—Louis Davis has been appointed assistant treasurer of the Vendome, to succeed Martin Hynes.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Wilson's Minstrels opened the season at this house 10th. The theatre was crowded from pit to dome. The troupe gave a splendid performance. They will play a return date.

People's Theatre (W. H. Burroughs, manager): Martha Wren's co. continues to draw fair houses.

Bijou Theatre (G. W. Mitchell, manager): Crowds every night. Very good show for the money.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager). The performance of Geo. Wilson's Minstrels opened this theatre 11th. It was estimated that fully 1,500 people were in attendance. The performance was very fine, and Geo. Wilson was at his best.

Item: Since last season the Opera House has been repainted and carpeted, and it is indeed a pleasure to sit within its walls.

TEXAS.

PARIS.

Babcock Opera House (John H. Walker, manager): The season was opened by James H. Wallick in The Bandit King 10th to pleasing results.

SAN ANTONIO.

Grand Opera House (T. H. Mullaly, manager): After a long wait our season is about to be opened. On the 13th our local amateurs will give a minstrel performance for the benefit of the San Antonio Rifles. Wallick's Cattle King opens the regular season. Our season of '88-89 promises to be a fine one. Texas is very little effected by the Presidential election, so traveling cos. need not fear. The house has been thoroughly renovated. The stage is mounted now so that anything that travels can be accomodated. Dressing-rooms have all been painted and cleaned, walls tinted, new furniture in same, and everything in reason done for the comfort of cos.

Personal.—Manager Mullaly gave us a regular surprise by bringing home Mrs. Mullaly, he having joined the benedicts on his way home from New York. His bride was Miss Gregory of Galveston.

THE MIRROR will be found as usual at all the newsstands in the city, as it is now generally kept upon sale.

SHERMAN.

Sherman Opera House (R. Walsh, manager): After long and eventful Summer season opened Sept. 10 by Wallick's Bandit King. Audience large and appreciative. The fine performance of the well trained horses was especially applauded.

MARSHALL.

Marshall Opera House (Johnson and Carter, managers) The season opened with Gilbert and Huntley comb. for one week, producing May Blossom, Queena, Queen's Evidence and Under the Gaslight. The comb. I do not think is as strong as last season. Fair business all through the week.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Vernona Jarbeau in Starlight played 6-7 to large houses of well-pleased people.

Items: The Royal Hungarian Band will perform one night (10th). Great interest is manifest over the production of Mme. Young's opera, Mr. Sampson of Omaha. I have attended a dress rehearsal and consider it a fine thing. Will write more of it next week. There is a rumor that the Walker Opera House is to be reopened.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Moulton's Comedy co. all last week to good business. Arthur Rehan's co. 19th.

VIRGINIA.

RICHMOND.

Academy of Music (Berger and Leath, managers): Aborn and Petrie's Ruling Passion was presented 13-15 to good audiences. Burton Comedy co. 17-19.

Theatre (Mrs. W. T. Powell, manager): Beacon Lights 13-15 to good houses. Ezra F. Kendall in a Pair of Kids 18-20. Grass Widow co. to follow.

Comique (W. W. Putnam, manager): This new house opened 17th for the season, with an entire new co.

Musee (C. S. Thompson, manager): The season opened 17th at this house with a large co.

Items: The Two Sisters co. are booked for the Academy of Music 20-23, but up to present date, 16th, no news reaching the manager, it seems as if, while under contract to appear, no disposition has evinced itself on the co.'s part to fill the same.—John Ward the comedian, after a protracted visit in the far West, has just closed a brief visit to his home here.

CHARLOTTESVILLE.

Levy Opera House (Spooner and Page, managers and lessees): Gorton's New Orleans Minstrels played here last Monday night to a large and appreciative audience.

STAUNTON.

Opera House (W. L. Oliver, manager): Gorton's New Orleans Minstrels Sept. 11 to fine house—a very good little show and gave good satisfaction.

Items: Shelby's Circus and Menagerie Thursday, 13, showed to good houses. This concern has had a streak of ten days' bad weather.—Concert in Opera House Tuesday night, 18, by Stonewall Brigade Band for yellow fever sufferers at Jacksonville.

ROANOKE.

Opera House (Tennyson and Simpson, managers): Gorton's Minstrels came to a large house 12th. The performance was satisfactory.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager): The regular season opened 12th with The Ruling Passion to a good house. Lottie Church as Laura Doone gave entire satisfaction.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Beacon Lights 12th to good business. The entertainment gave general satisfaction. Gorton's Minstrels 13th played to large and appreciative audience. They give a first-class show.

WISCONSIN.

MILWAUKEE.

Grand Opera House (H. Nunnemacher, manager): Chip o' the Old Block opened 9th to fair business. The piece is very light, but serves to give the co. an opportunity for their specialties, which are of the regulation type. Sisson and Brady's Little Nugget co. opened 13th in much the same style of piece. Their specialties are good and were well received. Harbor Lights 17th, week.

Academy (Jacob Litt, manager): Sol Smith Russell opened 6th in Bewitched, in which piece he has been seen here before, and played to good business. Mr. Russell has surrounded himself with a very capable co. this season, and the piece was enthusiastically received. He sings several new songs, which are very catchy, and his droll, quaint humor is very exhilarating. The Captain Chillicurry of J. H. Fitzpatrick is worthy of special mention. Thomas W. Keene 13th in Richard III. did a very good business. The production is very elaborate, and in stage setting exceeds anything ever produced here in the legitimate drama. The co. supporting him this season are equal to their parts. Fantasma all this week.

Standard (Hart and Miller, managers): This theatre, formerly known as the Palace, was thrown open to the public 6th, the opening attraction being John Dignam in The Waif of the Storm. Hart and Miller have expended considerable money in remodeling their theatre, and, as it is now arranged, makes a very handsome and comfortable house. The Waif of the Storm is a piece of very light calibre and did not do a very good business.

OSHKOSH.

Grand Opera House (Smith and Strasilipka, managers: Lotta in Pawnticket 210 to a good house 14th. Her support is fair, but she did not take as formerly. The play is trashy.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Josie Sisson in Little Nugget played to a small house 7th. Thomas W. Keene in Richard III. 11th to standing-room only.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): Professor Hart, the magician and humorist, gave three performances here 8-11 to good houses.

MADISON.

Turner (McConnell and Pressentin, managers): Sisson and Brady's Little Nugget to small but well pleased audience 11th. James F. Greene made a hit as Barney O'Brady. Josie Sisson joined the co. here and played the role of Little Nugget acceptably. Balance of co. good. A return engagement will be played next month.

Turner Opera House (Smith & Strasilipka, managers): Thomas W. Keene in Richelieu came 12th, and, as on all previous engagements, filled the house. The audience was very enthusiastic over the splendid interpretation of the character. The supporting co. was good.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Janauschek, supported by Frank V. Hawley's co., packed the house 6-8 and matinee, people being turned away the first night. This co. ranks among the the very best that has visited this city during your correspondent's recollection. Janauschek, as Meg Merrilies, Mary Stuart and Lady Macbeth fully sustained her great reputation. Of G. D. Chaplin, A. H. Stuart and Graham Crawford little need be said as they are well known. Chaplin, as Macbeth, gives a bold, original and splendid conception of the character. Tyrone Power, a young man now with this co., has evinced talent of no mean order.

Items: A. D. Johnstone, an amateur, will enter the professional arena this season.—Nothing until Oct. 22, when Arthur Rehan comes.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): The new Fantasma, as produced by the Hanlons at the Grand Sept. 10-12, was by far the best spectacular production ever seen in this city. The audiences were both large and enthusiastic, many being turned away the second night. Of the plot nothing can be said. The co. contains many good people. The scenic and mechanical effects were especially noteworthy. Muggs' Landing co. comes 24, Fair week.

OTTAWA.

Grand Opera House (John Ferguson, manager): The season commences with Janauschek 17th in Meg Merrilies. Manager Ferguson has just completed the erection of a music hall, which will be opened in November.

LONDON.

Grand Opera House (Nelson A. Morkill, manager): The Grand Opera House was formally opened for the season 13th. During the Summer months this house has been remodeled and rejuvenated until now it is one of the cosiest little theatres in the country. The new manager, Nelson A. Morkill, a clever and exceedingly well posted theatrical man, has booked some of the finest attractions on the road, and this season the patrons of the Grand will be treated to some of the best attractions at reasonable prices. The opening performance was Hanlons' Fantasma, which held the boards 13-14. The co. is strong and evenly balanced and the scenery very fine; in fact the best we have seen here. The house was crowded at both performances.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Charles McCarthy's One of the Bravest co. played all last week to S. R. O. The co. is a good one, and duplicated its success of last season. This week My Partner.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

ANNIE PIXLEY Co.: Boston Sept. 17—four weeks.

ARABIAN NIGHTS Co.: Lincoln, Neb., Sept. 20, Council Bluffs, Ia., 21.

A NIGHT OFF Co.: Connellsville, Pa., Sept. 20, Uniontown 21, Bellaire, O., 22, Logansport, Ind., 24, South Bend 25, Elgin, Ill., 26, Milwaukee, Wis., 27-29.

A GRASS WIDOW Co.: Philadelphia, Sept. 17—week; Richmond, Va., 24-26, Roanoke 27, Knoxville, Tenn., 28, Chattanooga 29.

ALONE IN LONDON Co.: Baltimore Sept. 17—week.

ADONIS Co.: New Bedford, Mass., Sept. 20, Fall River 21, Brockton 22, Boston 24—three weeks.

AGNES WALLACE-VILLA Co.: Martinsburg, W. Va., Sept. 20, Cumberland, Md., 21, McKeesport, Pa., 22, Akron, O., 24, Lima 25, Celina 26-28, Findlay 29, Kenton, Oct. 1, St. Paris 2, Troy 3-5.

A POSSIBLE CASE Co.: Boston Sept. 3—three weeks.

A BRASS MONKEY Co.: Elizabeth, N. J., Sept. 20, Brunswick 21, Trenton 22.

A BUNCH OF KEYS Co.: Brooklyn, N. Y., Sept. 17—week; Newark, N. J., 24—week.

AROUND THE WORLD IN EIGHTY DAYS Co.: Jamestown, N. Y., Sept. 20, Elmira 21, Towanda, Pa., 22, Scranton 24, Carbondale 25, Wilkesbarre 26, Pittston 27, Plymouth 28, Williamsport 29, Pittsburg Oct. 1—week.

ALBERTA GALLATIN Co.: Richmond, W. Va., Sept. 18-20, Norfolk 21-22.

A COLD DAY Co.: Johnston, Pa., Sept. 20, Kittanning 21, Butler 22, Apollo 24, Indiana 25.

ANDREWS' DRAMATIC Co.: Plattsmouth, Neb., Sept. 18-22, Hastings 24-28.

A TIN SOLDIER Co.: San Francisco Sept. 24—two weeks.

A NOBLE OUTCAST Co.: Albia, Ia., Sept. 20, Chariton 21, Creston 22.

A HOLE IN THE GROUND Co.: Columbus, O., 17—week.

A MIDSUMMER NIGHT'S DREAM Co.: Washington Sept. 17—week; Philadelphia 24—two weeks.

ACROSS THE CONTINENT Co.: Baltimore Sept. 17—week; Washington 24—week.

ADA GRAY Co.: Philadelphia Sept. 17—week.

A POSTAGE STAMP Co.: Saccarappa, Me., Sept. 20, Dover, N. H., 21, Exeter 22.

ADAMS AND COOK'S DRAMATIC Co.: Reading, Pa., Sept. 17—week; Shamokin 24—week.

BOOTH-BARRETT Co.: St. Paul, Minn., Sept. 20-22, Chicago 24—three weeks.

BALDWIN COMEDY (Stork-Goldthwaite) Co.: Bucyrus, O., Sept. 17—week.

BALDWIN-MELVILLE Co.: Sandusky, O., Sept. 17—week; Canton 24—week.

BLACK FLAG Co.: Philadelphia, Pa., Sept. 17—week; Allentown 24, Plymouth 25, Binghamton, N. Y., 26, Elmira 27, Corning 28, Painted Post 29, Towanda, Pa., Oct. 1.

BARRY AND FAY'S Co.: Boston Sept. 17—week.

BEACON LIGHTS Co.: Washington Sept. 17—week.

CORNER GROCERY Co.: Lockport, N. Y., Sept. 20, Batavia 21, Niagara Falls 22, St. Catharines, Can., 24, Brantford 25, Galt 26, Berlin 27, Simcoe 28, St. Thomas 29, London Oct. 1, St. Marys 3, Port Huron, Mich., 5, East Saginaw 6.

CHECKERED LIFE Co.: Paterson, N. J., Sept. 17—week.

CRIMES OF A GREAT CITY Co.: Brooklyn, N. Y., Sept. 17—week.

CORA VAN TASSEL Co.: Mount Sterling, Ky., Sept. 20, Paris 21, Maysville 22, Portsmouth, O., 24, Jackson 25, Parkersburg, W. Va., 26, Cumberland, Md., 27, Hagerstown 28, Hanover, Pa., 29.

CLARA MORRIS Co.: N. Y. City Oct. 1—week.

CHICAGO COMEDY (E. Anderson's) Co.: Piper City, Ill., Sept. 17—week.

CRESTON CLARKE Co.: Richmond, Va., Oct. 22.

CHARLES T. ELLIS Co.: Troy, N. Y., Sept. 17—week.

C. A. GARDNER'S Co.: Rockville, Ind., Sept. 20, Henderson, Ky., 21, Owensboro, 22.

CHICAGO COMEDY (Pringle and Robinson's) Co.: Fairfield, Ia., Sept. 17—week.

CORSAIR-EVANGELINE Co.: San Francisco, Cal., Sept. 17—three weeks; Los Angeles Oct. 8—two weeks.

CRYSTAL SLIPPER Co.: Boston Sept. 10—indefinite.

C. G. FLEMING DRAMATIC Co.: Norristown, Pa., Sept. 20-22, Wilmington, Del., 24-26, Lancaster, Pa., 27-29, Philadelphia Oct. 1—week.

CLAIR-PATTEE Co.: Grand Forks, Dak., Sept. 17—week; Fargo 24—week.

CHARLES E. VERNER Co.: Chicago Sept. 17—two weeks; Jackson, Mich., Oct. 1, Muskegon 2, Grand Rapids 3-4, Lansing 5, Bay City 6.

CHANFRAU-ANDERSON Co.: Portland, Me., Sept. 20-21, Rochester, N. H., 22.

DORE DAVIDSON Co.: Detroit, Mich., Sept. 16—week; Chicago 23—week.

DANIEL BOONE Co.: Scranton, Pa., Sept. 20, Pittston 21, Wilkesbarre 22, Plymouth 24, Bloomsburg 25, Danville 26, Williamsport 27, Harrisburg 28.

DALY'S VACATION Co.: Nashau, N. H., Sept. 20, Clinton, Mass., 21, Marlboro 22, Fitchburg 24, Gardner 25, Athol 26, Turner's Falls 27, Keene, N. H., 28, Bellows Falls, Vt., 29.

DENMAN THOMPSON: New York, Aug. 30—indefinite.

DARK SECRET Co.: Providence, R. I., Sept. 17—week.

DRIFTING APART Co.: Brooklyn, N.Y., Sept. 17—week.

DAN SULLY Co.: Livingston, Mont., Sept. 20, Bozeman 21, Deer Lodge 22, Butte 24—week.

DR. CHARLES L. HOWARD'S Co.: Charleston, S. C., Sept. 24-25; Augusta, Ga., 26-27, Albany 28, New Orleans 30.

ERMA THE ELF Co.: Grand Island, Neb., Sept. 20-22, Hastings 24.

EDWIN HANFORD Co.: Connersville, Ind., Sept. 20, Hamilton, O., 21, Cincinnati 23—week.

EUNICE GOODRICH Co.: Springfield, Mo., Sept. 17—week; Topeka, Kan., 24—week; Wichita Oct. 1-3, Newton 4-6.

EDWIN ARDEN Co.: Lancaster, Pa., Sept. 17-19, Wilmington, Del., 20-22, Philadelphia 24—week.

ESTELLE CLAYTON Co.: N.Y. City, Oct. 1—four weeks.

EMMA FRANK'S DOT Co.: St. Thomas, Can., Sept. 17-20, Ingersoll 21, Woodstock 22, London 24—week; Thamesville Oct. 1, Ridgetown 2, Chatham 3-5, Blenheim, 6.

EDWIN CLIFFORD'S Co.: Boone, Ia., Sept. 20-22.

EDWIN F. MAYO'S Co.: Pittsburg, Pa., Sept. 17—week;

FLORENCE HAMILTON Co.: East Saginaw, Mich., Sept. 27—week; St. Louis 24—week.

EZRA KENDALL Co.: Richmond, Va., Sept. 18-20.

FANTASMA Co.: Milwaukee, Wis., Sept. 17—week; Columbus, O., 24—week; St. Louis Oct. 1—week.

FLAVIA CULIR Co.: Winsted, Ct., Sept. 17—week; Great Barrington, Mass., 24-26

Louisville, Ky., 24—week; Nashville, Tenn., Oct. 1-3, Lexington, Ky., 4-5.

FATE Co.: St. Louis Sept. 17—week; Cincinnati, O., 24—week, Toledo Oct. 1—week.

FELIX A. VINCENT Co.: Kearney, Neb., Sept. 10—two weeks.

FASCINATION Co.: N. Y. City Sept. 10—indefinite.

FRANK DANIELS' Co.: Columbus, O., Sept. 24—week; Toledo, Oct. 1-2, Sandusky 3, Cleveland 4-6.

FREDERICK LORANGER'S DRAMATIC Co.: Port Huron, Mich., Sept. 20-21; Lexington 22.

FLOY CROWELL Co.: Lewiston, Me., Sept. 17—week; Bath 24-26, Biddeford 27-29, Lowell, Mass., Oct. 1—week; Exeter, N. H., 8-10, Chelsea, Mass., 11-13, Gloucester 15-22.

FLORENCE COMEDY Co.: Toronto, Can., Sept. 17—week; Rochester, N. Y., 24-26, Lockport 27, Meadville, Pa., 28, Oil City 29, Altoona Oct. 1-2, Elmira, N. Y., 3, Binghamton 4, Scranton, Pa., 5, Trenton, N. J., 6, Baltimore, Md., 8—week.

FRANK I. FRAYNE'S Co.: Buffalo, N. Y., Sept. 17—week.

FRANK MAYO'S Co.: Glens Falls, N. Y., Sept. 19-20, Saratoga 21, Cohoes 22, N. Y. City, 24—week; Troy Oct. 1—week.

FASHIONS Co.: Buffalo, N. Y., Sept. 20-22, Detroit, Mich., 24-26, Battle Creek 27, Milwaukee, Wis., 28-30, La Fayette, Ind., Oct. 1, Indianapolis 2-3, Dayton 4.

FANNY DAVENPORT Co.: Toronto, Can., Oct. 22-24.

FREDERICK B. WARDE'S Co.: Brooklyn, N. Y., Sept. 17—week; Buffalo 24—week; Detroit, Mich., Oct. 1—week; Richmond, Va., 8—week.

FRANK S. LAVIDSON'S Co.: Napoleon, O., Sept. 20, Wauseon 21, Edgerton 22.

GOLDEN GIANT MINE Co.: Williamsburg, N. Y., Sept. 17—week.

GRAHAM EARLE Co.: Frankfort, Ind., Sept. 17—week; Valparaiso 24—week; Kendallville Oct. 1—week; Auburn 8—week.

GUS WILLIAMS' Co.: Indianapolis, Ind., Sept. 17—week; Marion 24.

GRANDFATHER'S CLOCK Co.: Chicago, Sept. 17—week.

GOLDEN'S DRAMATIC Co.: California, Mo., Sept. 20-22, Clinton 24-25, Nevada 26-27.

GEORGE J. CURTIS Co.: Oakland, Me., Sept. 17—week.

GEORGIE HAMLIN Co.: Bloomfield, Ia., Sept. 17—week.

GARRICK-STURGEON Co.: Moberly, Mo., Sept. 20-22, Mexico 24-26, Bowling Green 27, Clarksville 28-29.

HARDIE-VON LEER Co.: Providence, R. I., Sept. 17—week.

HENRIETTA BERLEUR Co.: Newport, R. I., Sept. 20.

HERMIT Co.: Brooklyn, E. D., Sept. 17—week; Paterson, N. J., 24—week; Buffalo, N. Y., Oct. 1—week.

HER HUSBAND Co.: Poughkeepsie, N. Y., Sept. 20, New Haven, Ct., 21-22, N. Y. City 24—week; Wilkesbarre, Pa., Oct. 1, Scranton 2, Shamokin 3, Pottsville 4, Bethlehem 5, Allentown 6.

HALLEN AND HART'S LATER ON Co.: Louisville, Ky., Sept. 17—week; Nashville, Tenn., 24—week.

HARBOR LIGHTS Co.: Milwaukee, Wis., Sept. 17—week.

HERNE'S HEARTS OF OAK Co.: Exeter, N. H., Sept. 20, Lowell, Mass., 21-22, Newburyport 24, Malden 25, Fall River 26-27, Newport, R. I., 28, Wickford 29.

HELEN BLYTHE Co.: Celina, O., Sept. 20, Muncie, Ind., 21, Anderson 22, Marion 24, Kokomo 25, Frankfort 26, Logansport 27, Kankakee, Ill., 28, Streator 29.

H. F. ADAMS Co.: El Paso, Ill., Sept. 17—week.

HATTIE ANDERSON Co.: Lowville, N. Y., Sept. 18-20.

HILARITY Co.: Joliet, Ill., Sept. 20-21, Bloomington 22, St. Louis 23—week.

HELD BY THE ENEMY Co.: Indianapolis, Ind., Sept. 17—week.

HE, SHE, HIM AND HER Co.: Leavenworth, Kan., Sept. 20, Atchison 21-22, Kansas City, Mo., Sept. 24—week; Lincoln, Neb., Oct. 1-2, Plattsmouth 3, Omaha 4-6.

HETTIE BERNARD-CHASE Co.: Visalia, Cal., Sept. 20, Fresno 21-22, Stockton 24, San Jose 25, Woodland 26, Sacramento 27-28, Marysville 29.

HELP WANTED Co.: Hoosic Falls, N. Y., Sept. 20, Florence, Mass., 21, North Hampton 22.

IRENE WORRELL'S Co.: Indianapolis, Ind., Sept. 17—week.

IVY LEAF Co.: Columbus, O., Sept. 17—week.

JIM THE PENMAN (Eastern) Co.: Montpelier, Vt., Sept. 20, Burlington 21, Rutland 22, Bennington 24, North Adams, Mass., 25, Pittsfield 26, Hartford, Ct., 27, Waterbury 28, Bristol 29, Bethlehem, Pa., Oct. 1, Allentown 2, Norristown 3, Wilmington, Del., 4, Columbia, Pa., 5, Lancaster 6.

JIM THE PENMAN (Western) Co.: Williamsburg Sept. 17—week; Brooklyn 24—week; Philadelphia Oct. 1—week.

J. H. WALLICK'S Co.: Waco, Texas, Sept. 20-21, Austin 22, San Antonio 23-24, Columbus 25, Galveston 26-27, Houston 28-29, New Orleans 30—week.

JARBEAU Co.: San Francisco Sept. 10—two weeks.

JAMES AND WAINWRIGHT Co.: Butte City, Mont., Sept. 17—week; Missoula 24, Seattle, Wash. Ter., 26-28, Tacoma 29, Portland, Ore., Oct. 1—week.

JAMES CONNOR ROACH Co.: St. Louis, Mo., Sept. 16—week.

JOSEPH JEFFERSON Co.: Pittsburg Oct. 1—week; Chicago 8—three weeks.

JOHN S. MOULTON COMEDY Co.: Lowell, Mass., Sept. 17—week; Salem 24—week; Gloucester Oct. 1—week.

JOHN DILLON COMEDY Co.: Topeka, Kan., Sept. 17—week; Hutchinson 24, Newton 25, Emporia 26, Parsons 27-28, Fort Scott 29, Kansas City, Mo., Oct. 1—week.

J. B. POLK Co.: Bridgeport, Ct., Sept. 22, Yonkers, N. Y., 24, Mattimore 25, Hudson 26, Poughkeepsie 27, Newburg 28, Rondout 29, Port Jervis Oct. 1, Binghamton 2, Portland 3, Ithaca 4, Elmira 5, Corning 6.

JANE COOMBS Co.: Columbus, O., Sept. 17—week; Louisville, Ky., 23-25, Nashville, Tenn., 26-28.

J. J. DOWLING'S Co.: Detroit, Mich., Sept. 17—week.

J. T. LEWIS Co.: Gallipolis, O., Sept. 17—week.

JOSIE POMEROY'S Co.: Akron, O., Sept. 17—week.

KIRALFY'S MATHIAS SANDORF Co.: New York, Aug. 20—indefinite.

KINDERGARDEN Co.: N. Y. City, Sept. 17—week; Providence, R. I., 24—week; Lancaster, Pa., Oct. 1-3.

KEEP IT DARK Co.: Topeka, Kas., Sept. 20-22, Kansas City, Mo., 24-30; Sedalia Oct. 1, Fort Scott, Kas., 2-3, Parsons 4, Joplin, Mo., 5.

KATE GLASSFORD Co.: Franklin Falls, N. H., Sept. 17—week; Newport 24—week; Bellows Falls, Vt., 31—week.

KATE CASTLETON Co.: Syracuse, N. Y., Sept. 24.

KATE CLAXTON Co.: Newark, N. J., Sept. 17—week.

KATTI Co.: Cleveland, O., Oct. 1.

KIMBALL'S MERRIEMAKERS: Rochester, N. Y., Sept. 17—week.

KITTIE RHOADES Co.: Port Jervis, N. Y., Sept. 17—week.

KAFFIR DIAMOND Co.: N. Y. City Sept. 11—indefinite.

LOWE'S BOSTON THEATRE Co.: Worthington, Minn., Sept. 17—week.

LEONZO BROTHERS' Co.: Chicago Sept. 16—week; Milwaukee 24—week.

LIGHTS O' LONDON Co.: N. Y. City Sept. 17—week.

LITTLE NUGGET Co.: Winona, Minn., Sept. 20, Rochester 21, Owatonna 22, Faribault 24, Hastings 25, Red Wing 26, Wabasha 27, Eau Claire, Wis., 28, Chippewa Falls 29, Stillwater, Minn., Oct. 1.

LILLIAN KENNEDY Co.: Sunbury, Pa., Sept. 17—week; Shenandoah 24—week; Mahanoy City Oct. 1—week; Plymouth 8—week.

LE VOYAGE EN SUISSE Co.: Baltimore Sept. 17—week.

LAURA DAINTY Co.: Schuyler, Neb., Sept. 20-22, Fremont 24, Columbus 25-27.

LILLIAN LEWIS Co.: Chicago Sept. 17—week; Ironton, O., 24, Mt. Sterling, Ky., 25, Winchester 26, Carlyle 27, Maysville 28-29, Cynthiana Oct. 1, Lexington 2, Paris 3.

LYON'S COMEDY Co.: Shelby, O., Sept. 17—week; Clyde 24—week; Newark Oct. 1—week.

LOTTA Co.: Minneapolis, Minn., Sept. 20-22, Chicago 24—two weeks.

LITTLE'S WORLD Co.: St. Louis Sept. 16—week.

LOST IN LONDON Co.: Augusta, Ga., Sept. 20, Athens 21, Griffin 22, Columbus 24, Eufaula, Ala., 25, Americus, Ga., 26, Macon 27, Atlanta 28-29, Rome Oct. 1, Chattanooga, Tenn., 2, Murfreesboro 3, Nashville 4-6.

LIZZIE EVANS Co.: Wichita, Kas., Sept. 19-20, Winfield 21, Fort Scott 22, Nashville, Tenn., 24-26, Louisville 27-29, Columbus, O., Oct. 1—week.

LYCEUM THEATRE WIFE Co.: Chicago Sept. 17—two weeks; Philadelphia Oct. 1—week; Washington 8—week.

LIGHTS AND SHADOWS Co.: Philadelphia Sept. 17—week.

MICHAEL STROGOFF Co.: Philadelphia Sept. 17—week; Cleveland, O., 24—week; Sandusky Oct. 1, Tiffin 2, Kenton 3, Detroit 4-6.

MONTE CRISTO (James O'Neill) Co.: Amesbury, Mass., Sept. 21.

MONTE CRISTO (Aiden Benedict) Co.: Cairo, Ill., Sept. 20, Centralia 21, Duquoin 22, St. Louis 23—week.

MINNIE MADDERN Co.: Lexington, Ky., Sept. 22, Hot Springs, Ark., 24, Pine Bluffs 25, Shreveport, La., 28-29, Houston, Tex., Oct. 1-2, Galveston 3-4, San Antonio 5-6.

MRS. POTTER Co.: Philadelphia Oct. 8—week.

MANSFIELD AND KNIGHT'S COMEDY Co.: Piqua, O., Sept. 19-20, Troy 21, Cincinnati 23—week; Louisville, Ky., Oct. 1—week.

MAGGIE MITCHELL Co.: Milwaukee, Wis., Sept. 24-26, Oshkosh 27-28, Eau Claire 29, Minneapolis, Minn., Oct. 1-6, St. Paul 8-13.

MME. NEUVILLE'S Co.: Grand Rapids, Mich., Sept. 17—week; Lancaster, Pa., 24-26, Wilmington, Del., 27-29.

MARTIN HAYDEN Co.: Cleveland, O., Sept. 17—week; Wheeling, W. Va., 24—week.

MATTIE GOODRICH Co.: Dubuque, Ia., Sept. 20, Rock Island, Ill., 21, Davenport, Ia., 22.

MATTIE VICKERS Co.: Muscatine, Ia., Sept. 20, Iowa City 21-22, Marshalltown 24, Grinnell 25, Newton 26, Des Moines 27, Atlantic City 28, Council Bluffs 29.

MAUDE ATKINSON Co.: Shelbyville, Ill., Sept. 17—week; Chester 24—week.

MURRAY AND MURPHY: Zanesville, O., Sept. 20, Delaware 21, Findlay 22, Lima 24, Peru, Ind., 25, Fort Wayne 26, Elkhart 27, Chicago, Oct. 1—week.

MAY WILKES Co.: Pittsburg, Pa., Sept. 17—week; Cleveland 24-26, Syracuse 27-29, Rochester Oct. 1-3, Philadelphia 8—two weeks.

MONROE AND RICE Co.: Philadelphia Sept. 17—week.

MULDOON'S PICNIC Co.: Louisville Sept. 17—week.

MILTON NOBLES: Jersey City, N. J., Sept. 17—week; Buffalo, N. Y., 24—week; Bradford, Pa., Oct. 1, Erie 2, Meadville 3, Youngstown, O., 4, Springfield 5, Dayton 6.

MADISON SQUARE THEATRE Co.: Los Angeles, Cal., Sept. 17—week.

MAUDE HOWE'S Co.: Clinton, Ind., Sept. 17—week; Portland 24—week.

MAZULM Co.: Chicago Sept. 17—week.

MAUDE BANKS Co.: Woonsocket, R. I., Sept. 20-21, Milford, Mass., 22, Niagara Falls, N. Y., 24, St. Thomas, Can., 25, Chatham 26, Detroit 27-29.

MCKEE RANKIN Co.: Chicago Sept. 17—week; Niles, Mich., 24—week; Grand Rapids 25-26, Lansing 27, East Saginaw 28, Bay City 29, Detroit Oct. 1-3.

MARLANDE CLARKE'S Co.: Williamsburg, N. Y., Sept. 17—week; Buffalo 24—week.

N. S. WOOD Co.: Hoboken, N. J., Sept. 17—week.

NELLIE FREE Co.: Toledo, O., Sept. 17—week.

N. C. GOODWIN Co.: Eau Claire, Wis., Sept. 20, Rockford, Ill., 21, Elgin 22, Milwaukee 23, Des Moines, Ia., 25, Omaha, Neb., 26-27, St. Joseph, Mo., 28-29, Kansas City Oct. 1—week.

NATURAL GAS Co.: Chicago Sept. 17—week.

ONE OF THE BRAVEST Co.: Buffalo, N. Y., Sept. 17—week; Pittsburg 24—week.

OVER THE GARDEN WALL Co.: Westfield, Mass., Sept. 20, Pittsfield 21, Hudson, N. Y., 22, Brooklyn 24—week; N. Y. City Oct. 1—week.

OUR PICNIC Co.: Turners Falls, Pa., Sept. 21, Adams 22, Pittsfield 24, Hoosick Falls, N. Y., 25, Cambridge 26, Ballston 27, Saratoga 28.

ON THE TRAIL Co.: Scranton, Pa., Sept. 20, Pittston 21, Wilkesbarre 22, Plymouth 24, Bloomsburg 25, Danville 26, Williamsport 27, Sunbury 28, Harrisburg 29.

PAT ROONEY'S Co.: Westerly, R. I., Sept. 20, Waterbury, Ct., 21.

PASSION'S SLAVE Co.: Paterson, N. J., Sept. 17—week; N. Y. City 24—week; Brooklyn Oct. 1—week.

PEOPLE'S THEATRE (G. A. Hill's) Co.: Norwich, N. Y., Sept. 17—week.

PRESCOTT-MCLEAN Co.: Fort Madison, Ia., Sept. 20, Monmouth, Ill., 21, Davenport, Ia., 22; Iowa City 25, Cedar Rapids 26, Oskaloosa 27, Des Moines 28-29, Middletown Oct. 1, Waterloo 2, Fort Dodge 3.

PHILIP HERNE Co.: N. Y. City Aug. 27—indefinite.

PETE BAKER'S Co.: Louisville Sept. 17—week; Indianapolis 24—week; Chicago 30—week.

PECK'S BAD BOY Co.: South Framingham, Mass., Sept. 20.

ROBERT MANTELL Co.: Cincinnati Sept. 17—week.

ROSE COGHLAN Co.: Newark, N. J., Oct. 1.

ROLAND REED: N. Y. City Sept. 3—four weeks.

ROCKWOOD Co.: Buffalo, N. Y., Sept. 17—week.

RENTFROW'S PATHFINDERS: Waterloo, Ia., Sept. 17—week; Dubuque 24—week.

RICHARD MANSFIELD'S Co.: London, Eng., Aug. 4-Dec. 30.

REDMUND-BARRY Co.: N. Y. City Sept. 17—week; Brooklyn 24—week.

RHEA Co.: Omaha, Neb., Sept. 21-22, Huron, Dak., 24, Watertown 25, Aberdeen 26, Wahpeton 27, Fergus Falls, Minn., 28, Crookston 29, Winnipeg, Man., Oct. 1—week.

RANCH 10 Co.: Newport, R. I., Sept. 24, Taunton, Mass., 25-27, North Attleboro 28, South Framingham 29, Lowell Oct. 1, Amesbury 2, Portsmouth, N. Y., 3, Dover 4, Salem, Mass., 5, Lynn 6.

RANCH KING Co.: Marshall, Mo., Sept. 20, Lawrence, Kas., 21, Olathe 22, Topeka 24—week.

ROMANY RYE Co.: Syracuse, N. Y., Sept. 20-22.

RULING PASSION Co.: Baltimore Sept. 17—week; Washington 24—week.

RUNNING WILD Co.: Worcester, Mass., Sept. 20-22.

SI PERKINS (Frank Jones) Co.: Morristown, N. J., Sept. 20, Red Bank 21, Elizabeth 22, Chester 24, Coatesville 25, Columbia 26, Harrisburg 27, Huntingdon, 28, Tyrone 29.

SAWTELLE COMEDY Co.: Fulton, N. Y., Sept. 17—week.

SID C. FRANCE'S Co.: Cincinnati, O., Sept. 17—week; Middletown 24, Richmond 25.

SALLIE HINTON'S Co.: Burlington, N. J., Sept. 17—week.

STANDARD THEATRE (Ramage and Freeman) Co.: Muscatine, Ia., Sept. 17—week.

SKIPPED BY THE LIGHT OF THE MOON Co.: Grand Island, Neb., Sept. 20, Lincoln 21, Beatrice 22, Topeka, Kas., 24; Abeline 25, Salina 26, McPherson 27, El Dorado 28, Newton 29, Hutchinson Oct. 1, Kingman 2, Wellington 3, Arkansas City 4, Winfield 5, Wichita 6.

SALSBURY'S TROUBADOURS: Helena, Mont., Sept. 19-21, Bozeman 22.

SOL SMITH RUSSELL Co.: St. Louis Sept. 16—week; Pittsburg, Pa., 24—week; Columbus, O., Oct. 1—week; Richmond, Ind., 8, Lafayette 9, Danville, Ill., 10, Elgin 11.

SHADOWS OF A GREAT CITY Co.: Portland, Me., Sept. 17, Manchester, N. H., 18, Concord 19, Laconia 20, Lawrence, Mass., 21-22.

SI PLUNKARD Co.: Whitehall, N. Y., Sept. 21, Fair Haven 22, Putney, Vt., 24, Rutland 25, Bellows Falls 26, Brattleboro 27, Hinsdale, N. H., 28, Keene 29, Peterboro Oct. 1.

SIBERIA Co.: Shamokin, Pa., Sept. 20, Mahanoy City 21, Harrisburg 22, Baltimore, Md., 24—week; Washington Oct. 1—week.

SEYMOUR-STRATTON Co.: Somerville, N. J., Sept. 17—week.

STRUCK GAS Co.: Birmingham, Ala., Sept. 19-20, Montgomery 21, Mobile 22, New Orleans 23—week.

STREETS OF NEW YORK Co.: Hartford, Ct., Sept. 20-22, New Haven 24-26, Bridgeport 27.

SAM EDWIN RYAN Co.: Topeka, Kas., Oct. 1—week.

SPOONER BROS. COMEDY Co.: Seneca, Kas., Sept. 17—week; Shenandoah, Ia., 24—week; Centerville Oct. 1—week.

STUART THEATRE Co.: Mason City, Ia., Sept. 17—week; Sioux Falls, Dak. Ter., 23—week; Mitchell Oct. 1—week.

TWO JOHNS Co.: Boston Sept. 17—week.

THREE WIVES TO ONE HUSBAND Co.: Lawrence, Kas., Sept. 17—week.

TWELVE TEMPTATIONS Co.: Grand Rapids, Mich., Sept. 17—week; Cleveland 24—week; Louisville, Ky., Oct. 1—week.

TAVERNIER Co.: Flint, Mich., Sept. 17—week.

THROWN UPON THE WORLD Co.: Naugatuck, Conn., Sept. 20, Waterbury 21, Thomaston 22.

THE PAYMASTER Co.: N. Y. City Sept. 17—two weeks.

TWO OLD CRONIES Co.: Bloomington, Ill., Sept. 20, Decatur 21, Springfield 22, St. Louis 23—week.

THOMAS W. KEENE: Terre Haute, Ind., Sept. 20, Evansville 21, Vincennes 22, Indianapolis 24-26, Henderson, Ky., 27, Hopkinsville 28, Clarksville, Tenn., 29, Birmingham, Ala., Oct. 1-2.

THE STOWAWAY Co.: Philadelphia Sept. 17—week.

THE OLD KENTUCKY HOME Co.: Norfolk, Va., Sept. 20, Petersburg 21, Lynchburg 22, Lexington 24-25, Frankfort 26, Louisville 27-29.

THREE BLIND MICE Co.: Lynn, Mass., Sept. 20-21.

TRUE IRISH HEARTS Co.: N. Y. City Sept. 17—week.

UNDER COVER Co.: Harlem, N. Y., Sept. 17; Bridgeport, Ct., 24, Birmingham 25, Waterbury 26, Hartford 27, Middletown 28, Meriden 29, Worcester, Mass., Oct. 1-2.

UNDER THE GASLIGHT Co.: Utica, N. Y., Sept. 20-22, Baltimore 24—week; Philadelphia Oct. 1—week.

UNCLE TOM'S CABIN (Rusco and Swift's) Co.: South Bend, Ind., Sept. 20, White Pigeon, Mich., 21, Constantine 22.

UNCLE TOM'S CABIN Co. (Stetson's): Portland, Ind., Sept. 20, Salina, O., 21, Lima 22.

UNCLE TOM'S CABIN (Peck and Fursman's) Co.: Keyport, N. J., Sept. 20, Freehold 21, Bound Brook 22, Flemington 24, Lambertville 25, Clinton 26, Washington 27, Dover 28.

UNDER THE LASH Co.: Milwaukee, Wis., Sept. 17—week.

ULLIE AKERSTROM Co.: Norwich, Ct., Sept. 17—week; New London 24—week; Ware, Mass., Oct. 1-2, Northampton 3-4, Turner's Falls, 5-6.

WARNER-HOLLIS Co.: Reno, Nev., Sept. 17—week; Carson City 24—week; Virginia City Oct. 1.

WAITE'S COMEDY Co.: Greenville, O., Sept. 17—week; Sydney 24—week; Newark Oct. 1—week.

WILSON'S THEATRE Co.: Tomah, Wis., Sept. 17—week.

WAIF OF THE STORM Co.: Ypsilanti, Mich., Sept. 17—week.

W. J. SCANLAN: Peoria, Ill., Sept. 20, Streator 21, Bloomington 22, Keokuk 25, Burlington 27, Davenport 28, Chicago 30—week.

WESTON BROTHERS' Co.: New Orleans, La., Sept. 16-25; Franklin 26, Morgan City 27, New Iberia 28, La Fayette 29.

WE, US & Co.: Kansas City, Mo., Sept. 16—week; Chicago 23—two weeks.

WAGES OF SIN Co.: Reading, Pa., Sept. 20-22, Philadelphia 24—week; Newark, N. J., Oct. 1—week.

WHITE SLAVE Co.: Pittsburg, Pa., Sept. 17—week.

WEBSTER-BRADY Co.: Stockton, Cal., Sept. 17—week; San Jose 24—week; Sante Cruz, Oct. 1-2, Salinas 3, Napa 4-6, San Francisco 8—two weeks.

WALTER ROBINSON Co.: Hicksville, O., Sept. 19-21, Sidney 22, Kenton 24, Delphos 25, Bluffton 26, Lavine 27, Mt. Vernon 28, Galion 29.

ZOZO Co.: Cincinnati Sept. 17—week; Louisville, Ky., 24-26, Evansville, Ind., 27, Vincennes 28-29, St. Louis Oct. 1—week.

ZIG ZAG Co.: Cleveland, O., Sept. 17—week.

ZITKA Co.: Philadelphia, Sept. 17—week.

OPERA AND CONCERT COMPANIES

AMERICAN OPERA Co.: Philadelphia, Sept. 17—week.

BENNETT AND MOULTON OPERA Co. (A.): Haverhill, Mass., Sept. 17—week.

CONRIED ENGLISH OPERA Co.: Kansas City, Mo., Sept. 17—week; Sioux City, Ia., 25—week; Council Bluffs, Oct. 1, Ottumwa 2, Cedar Rapids 3, Marshalltown 4, Des Moines 5-6.

CARLETON OPERA Co.: Philadelphia Sept. 17—week.

CHICAGO OPERA Co.: Warsaw, Ind., Sept. 20-22, Goshen 24-26.

DUFF OPERA Co.: Brooklyn, N. Y., Sept. 24—week; Williamsburg Oct. 1—week; Toronto, Can., 8.

DESHON OPERA Co.: Cedar Rapids, Ia., Sept. 20-22, Clinton 24-26, Keokuk 27-29, Hannibal, Mo., Oct. 1—week.

ERMINIE (Aronson's) Co.: Boston Sept. 17—two weeks.

MCGIBENY FAMILY CONCERT Co.: London, Can., Sept. 20-22, Wallaceburg 24, Sarnia 25, Strathroy 26, Chatham 27-29.

MCCAULL'S Co. (No. 1): New York City July 16—indefinite.

NEW ORLEANS JUVENILE OPERA Co.: Knoxville, Tenn., Sept. 20-22, Chattanooga 24-27, Gadsden, Ala., 28, Anniston 29, Atlanta, Ga., Oct., 1-2, Macon 3-4, Columbus 5-6.

SPENCER'S LITTLE TYCOON Co.: Bethlehem, Pa., Sept. 24, Allentown 25, Pottsville 26, Altoona 27, Wheeling, W. Va., 29, Cincinnati Oct. 1—week, Louisville, Ky., 8-10.

WILBUR'S OPERA Co.: Cincinnati Sept. 16—two weeks; Louisville, Oct. 1—two weeks.

MINSTRELS.

BARLOW BROTHERS MINSTRELS: Rockland, Me., Sept. 20, Thomaston 21, Belfast 22.
DOCKSTADER'S MINSTRELS: N. Y. City, Sept. 3—season.
FIELDS' MINSTRELS: Greensburg, Pa., Sept. 20, Latrobe 21, Irwin 22, East Liverpool, O., 24, Wellsville 25, Rochester, Pa., 26, Wellsburg, W. Va., 27, Martin's Ferry 28, Bellaire, O., 29, Parkersburg, W. Va., Oct. 1.
GORTON'S NEW ORLEANS MINSTRELS: Durham, N. C., Sept. 20, Raleigh 21, Henderson 22.
GEORGE WILSON'S MINSTRELS: Columbus, Ga., Sept. 20, Charleston 21-22, Savannah 24.
GOODYEAR, COOK AND DILLON'S MINSTRELS: Chattanooga, Tenn., Sept. 22.
GORMAN BROTHERS' MINSTRELS: St. Louis, Sept 16—week; Louisville, Ky., 24-26, Frankfort 27, Paris 28, Lexington 29, Cincinnati 30—week.
HI HENRY'S MINSTRELS: Wellsville, N. Y., Sept. 20, Hornellsville 21 Painted Post 22, Bath 25-26.
HAVERLY'S MINSTRELS: Kansas City, Mo., Sept. 17—week.
JOHNSON AND SLAVIN'S MINSTRELS: Wheeling, W. Va., Sept. 20, Zanesville, O., 21, Dayton 22.
MCNISH, RAMZA AND ARNO'S MINSTRELS: Danville, Ill., Sept. 20, Logansport, Ind., 21, La Fayette 22.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Washington Sept. 17—week; Philadelphia 24—week.

VARIETY COMPANIES.

APPLE'S CO: San Buenaventura, Cal., Sept. 19 20, Pasadena 21, Pomona 22, San Diego 24-25, Santa Ana 26, Riverside 27, San Bernardino 28-29, Fresno Oct. 1.
AUSTIN'S AUSTRALIAN CO.: Boston Sept. 17—week.
HYDE'S CO: Newark, N. J., Sept. 17—week.
LILY GLAY'S CO.: Pittsburg, Pa., Sept. 19 22.
LESTER AND WILLIAMS' NOVELTY CO.: Chicago Sept. 9—two weeks.
MAY HOWARD'S CO.: New Haven, Ct., Sept. 17—week.
MOORE AND PREVENAU'S CO.: Oneida, N. Y., Sept. 21, Auburn 22.
MULDOON'S CO.: N. Y. City Sept. 17—week.
NIGHT OWLS CO.: Philadelphia Sept. 17—week.
OLLET'S CO.: Utica, N. Y., Sept. 20-22, Buffalo 24—week, Troy Oct. 1—week
REILLY AND WOOD'S CO.: N. Y. City Sept. 17—week.
RENTZ-SANTLEY CO.: N. Y. City Sept. 17—week.
SHEFFER AND BLAKELY'S CO.: Brooklyn, N. Y., Sept. 17—week.
TONY PASTOR'S CO.: Cleveland, O., Sept. 17—week.
WORLD'S SPECIALTY CO.: Buffalo, N. Y., Sept. 17—week.

CIRCUSES.

BARNUM'S CIRCUS: Springfield, Mo., Sept. 25.
CLEMENTS' CIRCUS: Wheeling, W. Va., Sept. 20-22.
FOREPAUGH'S CIRCUS: Titusville, Pa., Sept. 20, Franklin 21, Meadville 22, Bradford 24, Dubois 25, Kittanning 26 Pittsburg 27-28, Liberty 29, McKeesport Oct. 1, Connellsville 2, Uniontown 3, Indiana 4, Johnstown 5, Altoona 6.
FRANK A. ROBBINS'S CIRCUS: Bedford, Pa., Sept. 20, Cumberland, Md., 21, Romney, W. Va., 22, Woodstock, Va., 24, Newmarket 25, Harrisonburg 26, Lexington 27, Staunton 28, Charlottesville 29, Richmond Oct. 1
HARRIS' CIRCUS: Shawneetown, Ill., Sept. 21-22
KING AND FRANKLIN'S CIRCUS: Kahoka, Mo., Sept. 20, Keokuk, Ia., 21, Canton, Mo., 22, Waterloo, Ill., 24, Red Bud 25, Jonesboro 26, Murphysboro 28.
RINGLING BROTHERS' CIRCUS: Eldora, Ia., Sept. 20, Grundy Centre 21.
SELLS' BROTHERS' CIRCUS: San Francisco, Cal., Sept. 17—week
SHELBY'S CIRCUS: Hampton, Va., Sept. 20, Williamsburg 21, Richmond 22.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINE PARADOX: Muskegon, Mich., Sept. 17—week; Kalamazoo 24—week; South Bend, Oct 1—week; Indianapolis 8—week; Springfield 15.
HERRMANN: San Bernardino, Cal., Sept. 21 22.
WILD WEST: Washington Sept. 24—week; Richmond, Va., Oct. 2.

The Tragedy.

An Idyl of the Late Summer.

'Twas when the ripening cherries hung
In clusters pink and red,
And birds already had begun
To leave their mother's bed,
That Master Robin Redbreast thought,
While mother was away,
He'd practice what he had been taught
By precept to obey.
He jumped from off his little nest,
And spread his little wings,
That never yet had stood the test
As aeronautic things.
He flopped and floundered for a time,
But gained by little flights
An outer twig, and viewed sublime
The world and all its sights.
A rosy cherry caught his eye,
Like one brought him by mother;
"To get it for myself I'll try,
"I've longed to taste another."
He reached at last the wished-for prize,
Though not without some trouble,
And vainly with his beak he tries
To get it down his guzzle.
For though the side at which he looked
Seemed soft and red and ripe,
It hadn't yet been quite sun-cooked,
But foiled his ardent bite.
Resolved, howe'er, to have his fill,
And hating to be beaten,
He opened wide his little bill,
And cherry whole was eaten.
With many a gasp and many a strain,
The fruit he tried to pack,
And stow away, despite the pain,
Inside his small stom-ach. [Stow-mack.—ED.]
Forgetting what he'd have to pay
In dire and dread requitals,
The prize at last was tucked away
Inside his little witals.
He sat upon a neighboring stump,
And sadly speculated,
How best to solve the awful lump
He thus had peculated.
But though he pondered long and well,
And viewed the case each side,
He gradually began to swell,
And swole and burst and died.
* * * * * *
On his remains (an awful sight)
A moral's added to:
It's never safe to rashly bite
Off more than you can chew.

CHARLES KENT.

Cupid's Blunder.

Alas! the boy Love has served me so ill,
Tears have I wept all day!
Certes, he knows not a woman's way,
Nor the key to a woman's will.

Gay knights twain chanced I to meet,
Loved I one not at all;
For reasons the other had it all,
And that one I scarce dared greet.

Before his eyes I feared, and forgot
That of gifts for gods or kings,
A woman's pure love is the worthiest thing
That can fall to any man's lot.

Mute then stood I, but I thought Love heard,
And thought I that Love would know,
And would send an arrow to bring him low,
For whom I had never a word.

But alas! Love blundered and let his dart
Fly wrong, and it wounded sore
The knight I smiled on and cared not for
And safe left the other his heart.

How shall I tell him whom Love has brought
That never for him cared I?
How shall I tell him whom Love passed by
That himself is the knight I sought?

Alas! the boy Love has served me so ill,
Tears have I wept all day!
Certes, he knows not a woman's way,
Nor the key to a woman's will.

E. V. S.

Arthur Wilkinson and wife sailed for Europe last Thursday.

The Actresses' Corner.

When I went to see Sara in La Tosca and Camille I expected to bring back a lot of impressions of her gowns, but I didn't. Not that her gowns with herself do not make due impression, but when she is gone one remembers herself—perhaps a startling effect of drapery as she turns suddenly—but little more clearly.

In La Tosca her first gown is a good deal like the pictures we have all seen of it—only more so—and in it the woman looks beautiful, and not thin any more; long, slender, but not a bone anywhere; round, white arms above her long gloves; round, firm throat above her dress. However that gown and all the others, too, was put together no one could tell, but it fell gracefully, yielding to every move and always suggestive of the living human creature beneath. I fancy that is the charm of Sara's dressing. In the later scenes, for instance in the terrible fourth act, I can only remember that she looked like a white flame; I suppose she had a dress on—I would probably have remarked the absence of one—but I remember only herself, her face that seemed at white heat, transparent to her soul; her hair, red, gold, brown, orange, whatever it is, and her eyes, that were fire or ice.

In Camille I made a desperate effort. I got along very well with the first gown. It was pink, and made more conventionally than the others were, the train loose from the waist and lined with blue velvet—royal blue velvet, or perhaps only panels of the velvet turned under along the sides of the train. I am getting mixed.

In the country scene, I realized that a woman like Sara must have more or less undulating drygoods sweeping the floor behind her and swaying to her every motion, or else look big-waisted and—Heaven pardon me—awkward. The white, short dress she wore wasn't pretty, and she didn't look interesting, charming, picturesque or anything much in it.

But then in the scene before she had worn a wonderful "tea gown," shall I call it? which was lovely enough for two acts. Blue? Yes, I'm sure it was blue. Blue plush—turquoise blue plush—made in the regular tea gown fashion, the plush over and opening to show a front of different stuff. The different stuff was heavy blue satin—not full, or pleated or anything, but drawn closely to the figure; the loose edges of the plush were faced with garnet silk; the satin front was embroidered heavily with gold flowers, each showing a deep red centre that might have been a "truly" garnet, or a big ruby, or just embroidery, for all I could tell. Then there was a touch of the red silk on the edge of the elbow sleeve, and she wore a broad gold girdle, with great turquoises set in it, that went over the whole gown, plush and all, and hung down in front. Her shoes? Well, I meant to look at her shoes, and I can't even remember for certain that she had feet.

Now to the gown in Armand's great scene. I thought of a mermaid dressed in a moonlight sea wave when she came in. That sounds absurd, does it not?—but if I could make you see that dress you would think of the same thing yourself—something white, with sparkles of brightness, a line here and there of the clear pale green, a mass of torn feather-like foam all aglitter with sparkle that might have been the moonlight or might have been the phosphorus that shows on the water at night; great drops of the water agleam in the light, drops that were left on throat and neck and arms as she came up from the sea.

Shall I "come off?"

All right! It was made of white brocade stuff—a long train, spangled here and there or dusted with silver; it was cut low front and back. The entire front was billowy—excuse me, mixed-uppy lace, a mass of spangles or diamond dust or something—and when the brocade of the back met this lace it was faced with pale sea-green satin, which showed now and then in long lines from top to toe of the dress. Then I think there was green somehow on one side of the train, or under one side of it; but I'm mixed again.

A great rope of diamonds crossed one shoulder and disappeared in the lace or under the lace in front. There was a white gleam as from diamonds when she moved her arm, and often from her dress. Her face was white, her eyes like great black diamonds, her hair a glow of amber. Go and order a sea wave dress if you dare, and look a mermaid in it if you can!

She died in an indescribable wrapper of cream, with whipped cream down the front—that is, lace down the front, I mean—and before she got through dying her hair was a halo.

I feel that I have not made a success of conveying to you Sara's gowns. She has long limbs and a lovely curve down her back; all her gowns follow this curve at the back to the broadest part of the hips, and then trail off. All her gowns are loose in front—many of them loose in front way to under the arms and so down over the hips—a thing that would be mad for most women to do, and would make most women look as broad as long.

I was behind the scenes one day at the Lyceum Theatre when Sara came in to rehearsal. She was two hours late. I don't mean I had been waiting two hours, but they told me she was two hours late. A man laden with rugs preceded her and shouted to the company, "Madame!" or something of the sort. Then there was a swish and "Madame" was there—right in front of me. I gracefully and promptly fell down the cellar stairs just back of me. I wasn't going to stand up in front of Bernhardt, and I might have been in her way if I had fallen any way but backwards—the cellar steps were a mere detail.

I came up in time to see that she wore a dark brown cloak, close in the back, with great loose sleeves falling straight from the shoulders, and from the side back seams and in small pleats like accordion pleats; fur was high around her neck, and Heaven only knows what she had on her head. She looked very tall. A little maid, also with an armful of rugs, trotted at her heels.

When it was all over I realized a perfume had been left on the air. I sort of lingered around—it wasn't exactly dignified, but I did. I wanted to hear if she rehearsed or walked through the lines. I wanted to hear how the company did it, and I wanted to see the last Mr. Bernhardt. Damala is a big fellow, bearded and well made, and if Sara minds him, it's because she wants to, I guess, and not because he makes her.

Think of your Polly looking through a crack at the risk, she felt, of her life, and in defence of her dignity, and yet not being able to tell you anything of what she looked through to see. "Madame" had removed her cloak and had on something made of plain blue silk and silk striped blue and white, made somehow. She had no bonnet on, and she acted her part—that is, she suggested all, without of course putting full force and fire into it. Indeed, it came very strongly over me that a genius or even an actor endowed with any degree of genuine dramatic impulse can't walk through lines even at rehearsal.

POLLY.

Drop Shop.

We all known how certain actors and actresses talk shop, because they are afraid that other people may not know they are actors and actresses if they don't.

There would be no especial harm in talking shop in railway trains, horse cars, hotel dining rooms and other public places if it were not vulgar, undignified and caddish. It is not art questions which professionals of this class discuss—if they would think and talk more of these matters they would doubtless improve their minds and their work. Paltry gossip, pot-house scandal and theatrical small-talk, generally served up liberally with slang and garnished with an air of great knowingness, are employed to advertise the nature of their calling. If these young people knew with what horror this habit is regarded by thoughtful and earnest members of their own profession and what disgust it breeds among outsiders, they would perhaps avoid airing it altogether. But they evidently think it causes the eye of wonder to expand and the breath of awe to be held—in short, as they probably would express it themselves, that it's something "smart."

The writer is personally acquainted with Mr. Booth, Mr. Jefferson, Mr. Irving and other pillars of the stage, and in the recollection of frequent intercourse he fails to remember one instance where shop was introduced as a feature of conversation. Probably every person who has similarly met the men of most consequence in the realm of dramatic art will coincide with us. There is no precedent afforded for shop in those quarters. It is chiefly confined to men and women who, having not enough respect for themselves, thus show even less for their work.

But if shop is reprehensible in speech, how much more so is it in dress! How shop can be adapted to attire need not be explained to those who have observed the fashion in which certain professionals advertise their trade.

"That's an actress!" exclaims a woman in a car.

"How do you know?" queries her companion.

"Why, by her dress, of course," is the ready reply, and it's quite true.

The friends of the misguided young women who distort every style and exaggerate every fashion in order to appear conspicuous have an excellent field for missionary work. The young women cannot be impregnated with the good taste which was left out of their composition when they were made, but they can at least be ridiculed into some sort of conformity with its requirements.

The promenades of the city display many examples of this species. They are known by their saffron hair, painted eyes and eye-brows, flaring hats, gorgeous-hued gowns and other tokens of loudness, and also because nearly everybody they pass turns, contemplates the general get-up and smiles.

But this proclivity is not confined to the fair sex—more's the pity, for it's one thing they should be allowed to monopolize in serene self satisfaction. There be actors we have seen who placard their profession on their backs, just as plainly as the sandwich men of yore were wont to exhibit their now prohibited legends. These are the gentry that were distinguishable during the recent Summer months by the brilliant silk sashes they wore about their waists, their gaily be ribboned straw hats, flannel shirts, russet shoes and *outre* outer garments. The idea that such a combination might be appropriate at the seaside, the mountains or in the country never penetrated the cranial covering of what they are pleased to call their brains; while, on the other hand, the thought that such a costume was grossly absurd in the city's streets also eluded them.

Their eloquence of garb is not, however, restricted to any particular place or season. In Winter the painfully shiny hat, opulent fur collar, pointed patent leathers, festive necktie, and generally assertive manner answer the same purpose. December will probably add large-checked trousers and coats with expansive plaids to the other customary horrors, as such goods are indicated in the tailors' premonitory storm signals.

Actors afflicted with ambition to pale the glorious attire of the gaudy Solomon, will do well to consult William, the universal guide, and heed his sage counsel in respect to this matter, delivered to a young gentleman about to leave the domestic circle and go out into the wide world.

Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man;
And they in France of the best rank and station
Are of a most select and generous sheaf in that.

A Ten Strike.

Truth is like an earthquake; it breaks out in unexpected places. It may float about in the atmosphere a long while before it finds authentic expression, and then it manifests itself so plainly that the wayfaring man, though a fool, may read it.

A society woman, who made her debut recently on the Philadelphia stage in certain Worth dresses, announces "that she is fully determined to act up to them."

This declaration seems to take off the cover from a pitkin, which has been fermenting a good while mystic, with no Daniel at hand to interpret its contents.

We now begin to get an insight into the drama of contemporaneous human interests, and to secure a standard by which to estimate the merits of debutants and shooting stars.

The yard-stick is the critic's dynameter whereby he gauges the length and breadth of the play, the actor and actress, *mise-en scene* and all the rest.

Tell us who is your haberdasher and all the rest is easy. He is the wizard who provides all the masks and veils by which the dramatist, manager and the other perfunctory agencies are put out of sight and rendered unnecessary.

So many yards of satine and so many lengths of lace by the hand of the "celebrated" costumer envelopes the stage aspirant in a mantle of glory that supersedes Shakespeare and Sheridan and reduces the nine muses to the functions of valets and dressing maids.

Toilet is the word. Tell us what your outfit cost and we can without a moment's reflection place your histrionic adventurer on the exact round of the ladder where she belongs.

Therefore, instead of reading plays and studying human nature, give your time to Wall Street in cajoling some sharp witted elderly speculator to lend a hand with his watered stocks and hoistings and lowerings of the market to pay for the "garish."

The result: High-priced apparelled dummies or mummies posture as Racnels, Cushmans and Bernhardts.

We need no such things as schools of acting. Give us academies for dressmakers, and universities which graduate modistes as the true lights and models for the stage. Let realistic cash spent on gowns supersede the chaste mantle of art and culture.

NESTOR.

Rose Coghlan's New Play.

Rose Coghlan is rehearsing Jocelyn at the Grand Opera House. She has taken a suite of apartments at the Chelsea, where a MIRROR representative had an interview with her the other day after rehearsal. Miss Coghlan's apartments were brightened with floral reminiscences of her country home at Yonkers, and vases of roses filled the rooms with their delicate fragrance. The star was suffering from an attack of hay fever, but she seemed pleased to speak about her play and the prospects for the coming season.

"I am as highly pleased now with the play, since rehearsals have shown its great possibilities," she said, "as when I first read it. It is, as you doubtless know, a romantic drama in four acts—not a melodrama, and not a tragedy—for it ends happily, and I marry the man whom I have loved throughout the play, after I have, of course, avenged the death of my brothers. The scene is laid in Angers, in Anjou, a province in France; the time is August, 1621, and the period covers three days. The Queen, Marie de Medici, has just proclaimed her court at that place, and the King, Louis XIII., a youth of eighteen, is brought into the play as one of the characters. In spite of these facts, though, the play does not turn on political or historical events. There is just enough historical interest to give the play a coloring, and a very full cast is employed, there being nineteen speaking parts.

"The scenery for the piece is now being painted at the Grand Opera House. In the four acts three sets are needed, and they will all be very handsome. Charles Witham, of Harrigan's Park Theatre, who was with Booth when he had Booth's Theatre, and who painted the scenery for the grand productions given there, is the artist, while Benson Sherwood is doing the mechanical work. The first set shows the exterior of the Chateau Boissac, while for the second and third acts the scene will be that of the Governor's lodgings in the Arsenal at Angers, the third set for the fourth act being the wood between Angers and Boissac.

"As you know, we produce the play first at Newark, but you must understand that in doing so there is no idea of making that city what is popularly known as the 'dog' for it to be tried on. Scenery, costumes, properties and every thing are to be taken with us, and the play will be given as careful a first production in Newark as though it were in this city. In fact, we expect that it will be almost the same as a New York production, for the metropolis will, I believe, be very well represented. Charles Coghlan, my brother, is superintending the play, and he is determined to give it as perfect a representation as possible. We all believe in the piece, and that Mr. Pitou believes in it implicitly is shown in the fact that he has made up his mind that it will run all season. He has nothing back of it, and is not sparing a penny of expense, Mr. Coghlan going right ahead and ordering everything that is needed—the best silks for the costumes, the best material for everything that will be put upon the stage. Mr. Coghlan will have a chance to supervise the play, seeing that it is to be produced so near the city, and I would rather not appear here at the start. There's too much political excitement around. Besides, New York has, I think, had quite enough of me for a little while, so they can wait until February next, when Mr. Pitou brings me back again.

"The costumes for the play will be all by Hawthorne. I shall wear four gowns, including the boy's costume. They will be very handsome—one of them being a magnificent wedding dress of the period—and they will all be absolutely correct. The latter point will be carried out even if it spoil the look of the costumes, so in case they are not becoming there will be that one virtue—their correctness.

"My role—that of Jocelyn—is an heroic character, and I think it is a great part for myself, for I have a chance of doing some very good work in it. Another thing I am glad of is that it is the role of a woman with whom the audience is perfectly in sympathy—not a Stephanie—but an honorable, good woman. It is a change from the parts I have been playing, and I shall rather enjoy it."

"Did you not appreciate playing the roles of adventuresses and wicked, designing women?" asked the reporter.

"Yes, indeed. But it was on account of the artistic work for which it gave an opportunity. How much more satisfactory it is to do the same work and have the sympathies of the audience with you. I have not as strong a character in Jocelyn as I had in Forget Me Not, and yet there is no clashing with the feelings of the audience. I am still keeping up my fencing lessons, practicing a half-hour every morning with M. Senac, and it is funny to see the other actors who have to fence with me going up to take their lessons. The duel which I fight, and which practically ends the play, is brought in consistently, and is not dragged in. Neither has the play been written for the purpose of having the duel fought."

NEW YORK MIRROR ANNUAL

AND

Directory of the American Theatrical Profession, for 1888.

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Gleanings of the Week.

Manager George L. Harrison comes forward to participate in the vexed question of the "creation" of new parts. Mr. Harrison writes thus to THE MIRROR on the subject:

"Allow me to venture into the field of argument, in relation to the matter of 'creation,' as applied to original performances of characters developed by an author, and illustrated by the actor. It seems to me, that apart from either of these parties alluded to, there really is a personage to whom the word creator can most properly be applied. In all instances connected with the first production of a play, while the mind of the actor is grappling with the word-matter, that is 'supplied' from the brain-workshop of the author, and both are endeavoring to bring their individual conceptions to a single well-defined result, to whom are they continuously dependent for assistance? Why, to the matured stage manager, the experienced performer, critic and judge in one person.

"It is to this third person (ofttimes singular) that it is apparent in my mind that we should give the meed of merit. The author may be considered the 'producer,' the performer looked upon as the 'distributor,' but the man of experience, learning and craft, who, upon seeing the raw material, evolves from that, without any possible knowledge of the author's ideas, but based on experience, characterizations that directly appeal to the inmost feelings of the onlooker, has more creative faculty than is generally conceded.

"In several productions in this city recently, distinct hits have been made and performances commended, which were solely the result of stage management, embodied in the person of the actor, and attributed to the skill of the author. Surely this will easily be conceded, for in an era of theatrical prosperity such as we are living in just now, the dearth of ability in competency to control stage performances is singularly noticeable."

Harry St. Maur, who has been in Australia for some time past, is publishing a series of interesting "Leaves from a Manager's Notebook" in the Melbourne *Age*. He writes THE MIRROR that he is doing Comrades—the London Court Theatre piece—after a very good month with Jim the Penman, and faring well in spite of the opposition of Fred Leslie, Nellie Farren and the rest of the London Gaiety company, which is presently to visit this country. "By the way," continues St. Maur, "has it occurred to Americans that this continent is an important theatrical field just now? Five, six, seven and even eight thousand dollars is to be done here per week in four towns, and three thousand in some twelve or fifteen to the right attraction." But that is no news. The great problem in Australia—here, there and everywhere, in fact—is simply what *is* "the right attraction?"

Gawain, our London correspondent, recently narrated the story of Frank Harvey's play, Judge Not, produced by the author in an English town. This account showed that the latest British Judge Not is in no respect similar to Frank Harvey's other Judge Not, made known last Summer at the Madison Square by Effie Ellsler, and now being played elsewhere by her. Frank Weston gives the key to the riddle. "The piece first produced in England is another one from ours—they have no connection except that they were both written by the same pen. Our Judge Not was originally entitled The Talk of the Town. We didn't like the name and changed it. Now Mr. Harvey liked our title and tacked it on to a new piece. It was the same way with Woman Against Woman, which bore another name first. An entirely different Woman Against Woman was afterward done in England."

The fame of Robert Downing is on the increase. The other day an old woman stood on Fourteenth Street in front of a large picture representing the herculean Robert, triumphant in the arena, and thus apostrophized him: "Look at him now, the dirty blackguard—the villain—he's been afther knockin' his wife down, and oh, the baste, he's stampin' upon her." When informed by a MIRROR reporter, passing at the time, that it was simply a classic scene, she would not be comforted, but mysteriously muttered that she was old enough to be anybody's grandmother, and it was terrible doin's was goin' on in thim forren' parts altogether, and yez couldn't bluff her at all, at all.

Not long ago in this column it was related how a number of guests at a hotel in Santa Barbara, California, had formed an animated wall around Fanny Davenport when she went into the sea for a bath, in order to protect her from the base designs of a local photographer, who had fetched his camera to the beach with the object of securing a surreptitious picture of the actress. It seems, after all, that the photographic fiend succeeded in his villainy, in proof whereof he sends two pictures to THE MIRROR in one Miss Davenport is seen in the surf. The other (to which the photographer has appended this description: "Miss Fanny Davenport, as she appeared on the beach on the full run to avoid being shot by the camera obscura") represents the handsome artiste speeding over the sands toward her bath house. Nothing that is coarse and impertinent should surprise us in these days of ours. It is not strange that the instantaneous plate and drop-shutter should enter into rivalry with the reporter's note-book.

Sydney Rosenfeld was somewhat angry the other day. A number of papers had announced his departure for Europe a few weeks ago and then they duly reported his return. Mr. Rosenfeld does not object to these little attentions as a rule, but the fact of the matter was he hadn't gone any nearer to Europe than the Battery, and by degrees he came to the conclusion that somebody must be impersonating him for the purpose of gathering the royalties from his plays and operas on the other side. The more he reflected on the matter the more likely this theory seemed to him, and when he began to reckon up how much money he was entitled to in Germany, for instance, his wrath was terrific. The conductor of a Broadway car was pushed off the platform in Mr. Rosenfeld's hurry to get down town to warn his friends against the man who was using his name. Then, for the first time, he learned that the other Sydney Rosenfeld had a "B." in front of the Sydney instead of in his royalty bonnet, and that B. Sydney R. would start right back for Europe again on Saturday, in order that the original Sydney might not be interfered with in his designs on comic opera managers. For this magnanimous act B. Sydney has gained our Sydney's life long gratitude.

Lawyer John D. Townsend says of the suit brought against Messrs. Frohman, Belasco and De Mille in connection with the alleged appropriation by them of Fannie A. Mathews' play, Washington Life: "This seems to be a case which I think deserves wide publicity. There is nothing on our side which my client wishes to have concealed. I sincerely believe that she has a good foundation for her claim and that I shall be able to show a clear case of piracy." If Miss Mathews' counsel is successful in this endeavor, he will do more than anybody who has hitherto attempted to convict Mr. Belasco and his collaborators of unjustifiable appropriation. The result will be awaited by many with great interest.

At Perth Amboy there will shortly break up a royally Bohemian coterie of vacationists. Among them are such congenial spirits as Eben Plympton, William E. S. Fales, David A. Curtis, Hugh Farrar McDermott, John Moran, William Dunlevy, Brainsby and Michael. They have enlivened the sleepy precincts of the New Jersey town considerably.

Francis Lyman, of Doré Davidson's Jekyll and Hyde company, is the professional referred to in the following little anecdote of contemporaneous interest, which is culled from the *New Era*, of Lancaster, Pa.:

A member of the dramatic company now playing at the Opera House on Thursday entered a cigar store where papers are sold and asked for a MIRROR, meaning, of course, the New York dramatic paper of that name. The clerk was new at the business and didn't know about the dramatic papers in stock, but he wanted to be obliging, and so went to the back part of the store and brought out a looking-glass. When the actor explained what he meant there was a very uncomfortable looking clerk behind the counter.

The green clerk's mistake had this extenuating circumstance: THE MIRROR and the mirror are both professional necessities.

The pirates are beginning operations again. Two weeks ago Flavia Colie, supported by R. A. Dumary, appeared in Breed Hall, Norwich, Ct. Among the pieces performed was a certain Hazel Kirke, whose attractions to playthieves seem to be irresistible. They generally include it in their variegated and illicit repertoires. In this connection THE MIRROR wishes to say that this season, as heretofore, it will pursue and expose the people that steal other people's plays, and those who will take the trouble to report their doings to us from time to time will confer a favor. It may not be out of place to say, by the way, that there is a very formidable rod lying in pickle for all pirates. When it is brought out for use there will be terror and dismay in their black ranks.

It may not be generally known that J. M. Hill is an inveterate guyer. During a recent Saturday matinee at the Fifth Avenue Theatre he passed from one of the private boxes into the parquet. Seated in one of the side rows was a MIRROR reporter, a young man who has never had occasion to pride himself overmuch on his personal appearance. As the clerical-looking manager passed the scribe, who had bowed in recognition, he stooped down and whispered, *sotto voce*:

"You are probably the handsomest man in this house!"

The family of the reporter feasted that night on Pommery and plover.

Emma Abbott, who opened her season at the Grand Opera House, Chicago, on Monday night, was met outside of Macy's last Friday evening, getting hastily into a carriage.

"Just look," she said, pointing to the coupe in which sat her maid, almost hidden beneath boxes and bundles. "Talk about work! I've been shopping all day, and I haven't eaten dinner at my hotel for weeks, so rushed have I been. From store to costumer, from costumer to hairdresser, hither and thither all the time. People may think it's nice to be a success in the opera line, but it means hard work, I tell you. Still, I thrive on it, don't I? I expect a splendid season and great things of Gilbert and Sullivan's new opera, of which I hold the rights in certain territories."

The number of actors who are successful amateur painters is much larger than is generally supposed. In the Madison Square Theatre company Alexander Salvini and C. P. Flockton have done artistic work in oil and water colors. Cyril Scott, of Minnie Maddern's company, and Clarence Montaine, of W. J. Florence's, are skilful handlers of the brush and pallete. B. F. Horning, who shared the honors with Joseph Haworth in the production of Paul Kauvar at the Standard Theatre last season, and G. B. Drake, who left the profession a few years ago, but intends to resume it again, readily recur as exemplars of professionals who have wedded the drama to the art of Apelles. Mr. Horning has a studio in the Fleischman Building, and is a member of the Gotham Art Students' Association. A portrait of Edwin Forrest from his brush adorns the rooms of the Actors' Order of Friendship at the Broadway Theatre.

Business Manager Barton, of the Casino, is occasionally humorous. The other day a morning newspaper reporter "struck" him for news.

"News!" he shrieked, "I can't give you a line of it, my boy. But I can give you a new plot for the Gilbert and Sullivan opera. The scene is laid in——"

But the reporter had fled.

CRAWFORD.—Captain Jack Crawford will deliver a lecture on frontier life at the People's Theatre next Sunday evening for the benefit of the yellow fever sufferers. He will be assisted by a well-known quartette, and a prominent actor will recite a poem entitled, "Jacksonville," which the poet-scout has written for the occasion.

Professional Doings.

—Ella Mayer is disengaged.

—Marie Carlyle, the soubrette, is at liberty.

—Julius Scott has recovered from a severe illness.

—Earle Remington has joined the Later On company.

—Clara Coleman joined the Rookwood company at Detroit.

—There is open time at Proctor's Theatre at Lynn, Mass.

—The Hughes Twins will appear in The Quick or the Dead.

—Frank Bixby is business manager for Effie Ellsler's company.

—F. C. Packard, lately first tenor in the Carl Rosa Opera company, is in Boston and disengaged.

—Ada Randall has joined the He, She, Him and Her company.

—T. M. Brown has signed with the Wallick Bandit King company.

—Julia Anderson will go on tour after the election, producing two new plays.

—The That Boy Next Door company closed its season at Litchfield, Conn., last Saturday night.

—Annie Woods, a well-known actress of old women lately with The Wages of Sin company, is disengaged.

—The Duff Opera company will be at the Columbia Theatre, Chicago, Oct. 1, with The Queen's Mate.

—Nellie Gilmore and J. W. Cahill are among the latest engagements for the Ranch 10 company.

—Annie Mortland, who last season successfully played the leading part with True Irish Hearts, is at liberty.

—J. B. Studley is contemplating a starring tour after election in Monte Cristo, under the management of T. H. Winnett.

—An attraction having the dates of Oct. 8 and 9 to fill is wanted at Gilmore's Opera House, Springfield, Mass.

—The Standard Theatre in Nebraska City, which has served for a church lately, is to be refitted and opened for the season next month.

—John Wild is reported to have scored a genuine success in his new play, Running Wild, at Albany, last week.

—Augustin Daly's new melodrama will be presented at Niblo's Garden on Nov. 12, the week after election, and will run at that house for six weeks.

—The business of Frank Daniels' Little Puck company on the road so far is reported to have been very big, except at Detroit, where expectations were not realized.

—Louie Lord opened her season recently to big business in the West. On Monday night she appeared in Dubuque in A Wonderful Woman to a crowded house.

—The ladies of the Casino chorus have recently been given abundant opportunity to show their mettle. Several of them, notably Miss Russell and Emma Lawrence, have had a chance at small parts in which they have managed to acquit themselves very creditably.

—Col. J. H. Mapleson is said to be writing his memoirs. They should be interesting.

—R. I. G. Barnett, once a speculator in theatricals, is reported to have been arrested in London, Ont., some time ago.

—Amberg's German Opera company is booked to fill the week of Sept. 24 at Harris' Academy of Music, Baltimore.

—W. R. Owen has signed for Charles Howard's Dr. Jekyll and Mr. Hyde. He will also play in The Pavements of Paris.

—Helen Bancroft goes to London in November to appear in The Hunchback, As You Like It and Cymbeline at some matinees.

—Lew Dockstader has reduced the prices for admission at matinees at his Minstrels to twenty-five, fifty and seventy-five cents.

—"It's Nothing to Do With Me" is the title of a new song, by Fred Solomon, which is sung by Marion Elmore in The Stowaway.

—Mlle. De Lussan, who is to go with the Boston Ideals this season, is under engagement to Augustus Harris to sing in London next year.

—The late John McCullough's residence in Philadelphia was entered by thieves recently, but no plunder was secured as the place was empty.

—The new Academy at Newburg, which was built by J. P. Andrews, was opened on Monday night by Dixey. There was a large and fashionable house.

—The appearance of the Florences at Harris' Academy of Music, Baltimore, is to be made quite an event, and a great week's business is expected in consequence.

—Over $1,000 worth of tickets were sold in four hours for the opening night of the Academy of Music at Newburg, N. Y., with Dixey in Adonis as the attraction.

—The Conried Opera company begins a month's engagement at the Columbia Theatre, Chicago, Dec. 24, producing for the first time in America Mueller's King's Fool.

—The People's Theatre, Charleston, S. C., invites applications from attractions for the opening of that theatre Oct. 1, and also during Fair week commencing Nov. 19.

—Preparations are now being made in Washington for the erection of a large music hall to cost $200,000, and to be completed next Spring. The stage will be 94x60 feet.

—Professionals desiring first-class rooms and board in a newly furnished house can be accommodated at Mrs. A. F. Krauss', 47 West Twenty-seventh Street, near Delmonico's.

—Carrie Tutein opened the season in Atlanta, Ga., last week, to satisfactory business. Her route includes Birmingham, Montgomery and Mobile, Ala., this week and New Orleans next.

—Ullie Akerstrom opened her season very successfully in South Norwalk, Ct., last week. Her new play, Little Gretchen, will receive its first production at Norwich on Saturday next.

—Sophie Thorne left He, She, Him and Her company in Springfield, Ill., to join the Miller Australian Novelty company. Alida Perreault takes Miss Thorne's place in the former company.

—Shadows of a Life, an English melodrama, will open its season under the management of H. H. Mortimer at Yonkers on Nov. 17. Elsie Eliot, Jennie Fisher and Louis Stern have been engaged.

—Prof. Henri Kling, violinist, and Flora Gardiner Kling, pianist, have returned to their home, Kraig-on-Mar, Mt. Vernon, Ind., from their Summer engagement with the Heywood Concert company.

—A play founded on Irving's "Siege of Granada" and entitled Morayssona, or The Maid of Malaga, by Miss Austen, the daughter of Colonel Austen, of the Thirteenth Regiment, will shortly be produced in Brooklyn.

—Margaret Mather will open her season at Washington, Oct. 29, the week before election. No political excitement need be feared for the District of Columbia, as no voting is done in it, it being neither a State nor a Territory.

—Rev. J. A. Munday, formerly an actor, is lecturing on social topics in the South. While in Roanoke, Va., Mr. Munday started a subscription and secured the means to defray the expenses of a distressed actor and his wife to this city.

—It is said that the announcement by Manager J. M. Hill to the stockholders of The Battle of Gettysburg that he would pay a dividend on Nov. 1 surprised them beyond measure, though no anticipatory refusals have as yet been received by him.

—An advertising novelty is being prepared by a lithograph company for Fanny Davenport. It consists of a prettily little "Ladies' Shopping Book," containing pictures of the jewelry, head-dress, necklace, etc., worn by the star in the production of La Tosca.

—The opening of the Warder Grand Opera House in Kansas City on last Monday night with Booth and Barrett was made a social event. The auditorium and boxes of the theatre were crowded with the elite of the city. The enthusiasm was unbounded.

—It is said that 1,400 opera glasses have been ordered from Lamartine, the famous French optician, by the Manhattan Opera Glass Supply Company, the organization which proposes renting opera glasses in different theatres on the principle of "drop a dime in the slot and take them out."

—The Emigrant is held by the press of Pittsburg and Cincinnati as the best dressed musical comedy on the stage, and as far above Chris and Lena. Mr. Baker, who has been very successful in the West, will take his company to San Francisco and thence to Australia for three months.

—William H. Palmer, proprietor and manager of the Grand Theatre, in Brooklyn, has made up his mind to issue no season passes to politicians this year. He estimates that he lost fully $4,000 last year by the practice, and holds that this it a little too much. It probably is for a cheap-price house.

—The Eastern Held by the Enemy opens its season on Nov. 1. Beatrice Moreland and Evelyn Friend will play the parts of Rachel and Susan, respectively. The Western company is now in Indianapolis. Minnie Dupree has made the hit with this organization by her bright performance of Susan.

—A movement is on foot in London, it is said, to hold a Theatrical Exhibition on one of the South Kensington sites in 1890, to provide a fund for the establishment of an orphanage for children of deceased actor and actresses as well as a home for aged and disabled persons connected with the stage.

—The Theatre and Dime Museum Co. (Limited), of Paterson, N. J., wishes to receive applications from first-class combinations for the opening of the regular season and later dates at the Academy of Music in that city. The Annex Dime Museum, under the same management, is in want of novelties of all kinds.

—The following people have been engaged to support Frederick Loranger this season: Frank Campau, Arthur Stevens, Robert Putnam, Charles B. Stowe, George Peck, Alfred Norman, May Loranger, Mabel Putnam, Emily Rothwell and Mrs. Kate Howard. Prof. J. R. Klein is the musical director. The season will begin on Sept. 30 at Port Huron, Mich.

—Plans have been accepted for the erection of a new cable theatre at St. Louis. The building will be of brick and frame and will be three stories high. In the rear of the house will be a garden, at the extreme end of which a large stage will be erected, upon which dramatic and operatic performances will be given. The stage will be of the usual size.

—It is stated by the management that The Wife's receipts in St. Louis last week reached $1,200 on Friday night. The company opened to $500 on Monday night, played to $303 on Tuesday, $900 on Wednesday, $1,000 on Thursday, $1,300 on Friday and $2,000 on Saturday with the matinee and night performances. This brought the week's receipts close to $7,000.

—Sixteen new people have been added to the ballets of Charles L. Andrews' Michael Strogoff company, which is the only organization doing the play on the road. Duke Faber is now in the city looking after new scenery for the piece, while new dresses have also recently been purchased for it. O'Kane Hillis as Strogoff and Miss Marratti as Nadia Fedora are reported as having made successes in those roles.

—The new Academy of Music at Newburg, N. Y., has a seating capacity of 1,952, and is completely fitted up with the very latest improvements. The stage is ample enough for the heaviest sets of scenery. This theatre is booking for the season. Manager A. S. Wood, of the Academy, or Klaw and Erlanger will receive applications for time and terms.

—Alf. Hayman joined the Florences at Toronto on Monday, leaving the Lyceum company in Chicago. Fanny Davenport's gift of $100 to him was topped by a cheque he received last week in Chicago of $200 from Daniel Frohman. Both of these little reminders were tendered the clever young agent as a souvenir of the successful work he had done for the two companies.

—Mai Estelle, now playing Zero in The Twelve Temptations, was personally congratulated by the manager of the Grand Opera House, Topeka, for her appearance and performance, and the high encomiums pronounced by Manager Yale and the hearty applause received at each performance appear to attest the fact that Miss Estelle has made a hit and that her interpretation exceeds the author's expectations.

—The loss in costumes and properties sustained by the Kimball Merrimakers, by the burning of the Grand Opera House at Syracuse last Thursday morning, was promptly met by Manager H. R. Jacobs, who had the company completely supplied with new wardrobes and accessories in time for their opening night in Rochester, Monday last. By permission of Mr. Jacobs, the Merrimakers were tendered a benefit at the Alhambra Hall, Syracuse, on Friday night.

—The following notification of receipts Al. Hayman says that he received yesterday (Wednesday) morning: Rice's Evangeline, Baldwin Theatre, San Francisco, Monday night, $1,553; Tuesday, $1,440. This points to a $10,000 week. A. M. Palmer's company, in Jim the Penman, Los Angeles, Cal., Monday night, over $1,000; Daniel Frohman's Lyceum Theatre company, Hooley's Theatre, Chicago, in the rain, Monday night, $1,121; continued rain, Tuesday night, $1,246.

—The performance given at the Academy of Music, Baltimore, for the benefit of the firemen's fund was very successful, the house being packed. No less than 10,000 tickets had been issued, and of this number 9,400 were sold. At the door of the Academy 4,832 tickets were taken in, the house having a seating capacity of about 3,000. The amount received from the benefit was about $4,700, as P. Harris, of the Academy, refused to take a penny either for the use of the building or other incidentals.

—Edwin F. Mayo and his company have scored a pronounced success, it is claimed, in the star's new play Silver Age. The mechanical and scenic effects are said to be powerful and telling, including a storm scene, in which realistic lightning effects of original design are introduced; a foaming mountain torrent of real water which dashes down a ravine, while the hero appears driving four mustangs in the original Silver Age stage coach through Death Pass. The play abounds in the dramatic situations and exciting climaxes of the Western drama of the early mining days. The piece is interpreted by a carefully selected company.

—The Foreman-Morton comb. have opened their season auspiciously in their new play, The Hermit. The play has received very favorable notices from the press of the New England cities, where it has been presented. The Hermit is described as a comedy-drama with a number of excellent parts, forming a very effective ensemble. Charles R. Foreman appears in the title role, with Ida Meredith, C. Edgar Foreman, Paul Everton, J. E. Comerford in the principal parts and a good supporting company. The piece is said to be elegantly costumed and appropriately staged. A few weeks' open time still remains.

—Katherine Kean, while playing in Milwaukee in The Twelve Temptations, came very nearly losing her life. One of her entrances is made from the top of a high flight of steps. She had to reach their elevation by a rickety stairway behind the scenes. The next to the top one gave way, and she would have fallen thirty feet had not the leading man of the company caught her and held her suspended by the arm until she could be rescued. "I was dreadfully bruised," she writes from Chicago, "and am still lame. I am so black, and blue and green and red, that I have some idea of starring as a rainbow. We opened here (Chicago) on the 9th to a crowded house at the Haymarket, a thing of beauty, and the manager anticipates from past successes that the engagement here will be a joy forever."

Letter to the Editor.

THE UNCLE TOM SMASH UP.

QUINCY, Ill., Sept. 16, 1888.

Editor New York Mirror:

DEAR SIR.—In answer to the many wild stories about "The Big Uncle Tom," I desire to say that I made no promise to meet the company in Providence or any other place. No letter or telegram from me to any person conveys the slightest intimation of such a thing. On the contrary, I refused to answer any telegrams, give any instructions, or in any way interfere with the management. I never said I would pay on a certain Thursday or on any other day.

I left New York Aug. 8 with the company I am now with, and I understand the Uncle Tom opened about two weeks later in Boston. But one member of the company ever spoke to me about the organization or my connection with it, and that was last Summer. As to the claims of Miss Harrison or any other member I know nothing.

My financial connection with the company was a rather peculiar one, which I do not care to publish. With one exception no member of that organization ever intimated that I was responsible. I signed no contracts, and made no promises to any one. It is pretty well understood by people who know me that I pay just what I agree to pay, and no more. Yours truly,

C. R. GARDINER.

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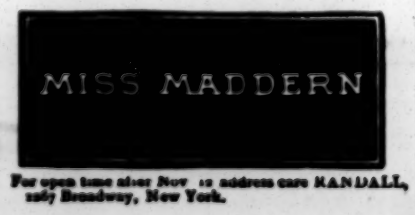

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GWYNNE'S OATH.

Comments of the N. Y. Press:

The World.

Her sleep-walking near the close of the third act was as good a bit of acting as has been seen on the stage in many a long day, and her denunciation of the murderer at the close of the play left little to be desired. Taken as a whole, May Wilkes' performance last evening was an emphatic success. She was recalled after every act.

The Tribune.

Miss Wilkes is a young actress of great promise, and has made a decided hit with the patrons of the theatre, the climax of the second act being the signal for a shower of bouquets, many of which were torn by ladies from their corsages to throw upon the stage.

The Herald.

At the close of the third act there came a simultaneous shower of bouquets from all the boxes, falling about the handsome, statuesque form of Miss Wilkes, who was repeatedly called before the curtain because of her strong and commendable rendition of the part.

Town Topics.

But Miss Wilkes is an artist who could sustain a much weaker play than Gwynne's Oath and hover a much stronger one. Her performance is full of fine dramatic subtleties, under which the literary crudities of her role disappear. There are periods at which her touch converts the playwright's fustian into veritable brocade, and situations in which her beauty, grace and sympathetic power rescue the manifest trickery of the stage from ridicule.

The Star.

She also made herself felt in the heavily dramatic parts, and her performance at the end of the second act, where Gwynne rejects the suspicion as unworthy, was something remarkable. The audience almost rose to its feet, and as the curtain dropped thunders of applause echoed through the theatre.

The Daily News.

This young lady came here from the Pacific Slope unheralded, without blare of trumpet or beat of drum, even the tom-tom of the irrepressible advance agent being silent. The audience gave her kindly reception, the courtesy extended a stranger, and sat in questioning mood during the greater part of the first act. Toward the close of the act, by her easy, natural, earnest manner, graceful carriage and well read lines, she thawed even the most icy of her auditors, and when the curtain fell on the act she had won a place in their hearts. From this out, by quiet intensity and deep emotional force, she continued her triumph.

New York Mirror.

May Wilkes, a California actress of some reputation, essayed the stellar role of Gwynne Archer, and gave a creditable performance. Miss Wilkes is a young woman of robust form and with a pretty and intelligent countenance.

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THEODORA. FANNY GILLETTE.

NOTICE TO MANAGERS.

The undersigned having obtained through the Franco-American Agency for Dramatic Literature (Limited) the exclusive American and Canadian rights to M. Victorien Sardou's drama, THEODORA, and having heard that a version of Theodora (which is a patent infringement on the original) has been recently offered to a number of American managers, begs to notify the profession herewith that she has placed the care of her interests in the hands of her attorneys, Messrs. Rice and Bijur, Mutual Life Building, New York, with instructions to prosecute every invasion of her rights to the fullest extent of the law. Communications in regard to the production of M. Sardou's Theodora can be addressed to Mr. Fred. A. Dubois, Manager, care Actors' Fund, New York.

New York, Sept. 1, 1888.

FANNY GILLETTE.